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THE QUARTERLY JOURNAL OF PUBLIC SPEAKING

Vol. II

JANUARY 1916

No. 1

SPEECH TRAINING IN PUBLIC HIGH SCHOOLS

CHARLES A. DAWSON
Niagara Falls High School

"**B**EHIND every great artist is a humble workman who knows his trade and likes it." What I have to say about the subject of speech training in high schools amounts to a development of certain suggestions lying in this sentence from John LaFarge. There is a very real distinction between artist and artisan, even though it be difficult always to define it with clearness. Art is a finer thing than artisanship. But no fine art ever rests upon poor workmanship. Workmanship may remain only workmanship, a living soul lacking the touch of the quickening spirit, but this same spirit is not in our experience found apart from the soul of workmanship—craftsmanship, if you will. I rather like the distinction between the speech craft and the speech art. The term "craft" has a certain solid, practical core to it, with yet something of the ideal in its wrappings that suggests a possible art.

Reading and speaking are arts, fine arts, but they are also crafts, practical pursuits. It is precisely this practical matter that, in our just enthusiasm for the art, we are most prone to forget. And I think that, instead of trying to make our term "art" cover everything, we may do well frankly to recognize this distinction and

practically to apply it as a principle of instruction. Now my conception of the business of a teacher of reading and speaking in a public high school is, first and broadly, the development of good craftsmanship—this for the many; and secondly, for the few who can, the cultivation of good art.

The public high school, by its very nature and place in our system, must and does receive groups of pupils as varied in character and variable in capacity as the population of the communities from which they come. Certainly, as a means of mental development and as an instrument of democracy, training in speech is an essential in the course of study for these pupils; a grasp of the principles and methods of effective communication with their fellows is a desirable end. Not only, therefore, must the teaching of oral English maintain what place it already has, but its bounds must be enlarged.

In general, I think, the ends to be held in view in such training may be stated under three heads:

1. Preparation for good conversation and informal discussion, for rapid formulation and brief, telling expression of ideas related to a matter of immediate interest. Such training is both practical and practicable. It involves not only the development of a diction at once facile and precise, but also the gaining of the power to discover readily and employ aptly material germane to a discussion in hand.

2. Preparation for connected presentation of matter to an audience; that is, for the effective "speech," technically so called.

3. Preparation for oral reading, without or with the book.

In some degree these powers should be in the possession of every boy and girl as they leave the high school. But upon this statement of ends there must be laid another statement of simple fact—a schedule of the abilities of the actual pupils. First, there are those pupils, by far the largest number in any school, who may become fair or good or even excellent craftsmen. Secondly, there are the few who may become, in some degree, artists—that is, may grow to the doing of artistic speech work. These are they that, having come up through great tribulation, are a perpetual joy.

Now, putting together our ideas of the needs of these two groups of pupils, we may secure a basis for a practicable program. Recalling the sentence with which we started, we may determine the principle that unifies the program. Fundamentally, the needs of the two groups of pupils are the same. The desideratum then in the whole matter of oral English is a comprehensive course in the craftsmanship of speaking and reading that shall satisfy the needs, everyday needs, of the many, and provide a firm foundation upon which the few may build. The needful technical contents of such a course are soon told. They are the basic principles of handling the tools and machinery of speech: (1) breathing; (2) formation and placing of sounds; (3) control of pitch and inflection. These are matters that apply to every voice; their mastery in some measure is essential to any workmanlike speech whatever. For the four years of the high school they about cover the appropriate work. Discussions of special qualities of voice either are useless, making no impression upon the pupils, or are positively harmful, generating all manner of artificiality. However, three other sound reasons may be given for this immediate restriction:

1. These are the critical points in such training of our polyglot population as shall tend to preserve our English in some degree of purity.
2. These fundamentals offer also to those teachers of English who must be content with scant training in elocution the most practical mode of approach to the problem of speech, with a minimum of opportunity to do damage.
3. The emphasis upon these principles of craftsmanship supplies a practical point of contact with the public behind the pupils, which still feels in good reading and speech much of the occult.

Now, a further group of considerations arises with respect to the material to be used for practice in such a course. First, the material must be of immediate value in its clear illustration of some principles of speech and in its adaptation to the powers of the pupil. In the second place, as much as possible of this material must have permanent worth as a mental possession, frequently such worth as may be reinforced by its usefulness or application in other studies.

Under all these conditions, I am inclined to give first place to the pupil's own work, the expression of his own ideas, developed as part of his own experience. These may take the form of narrative, anecdote, explanation, or argument. Of course we must not forget that we are here dealing with class problems, a matter quite different from the treatment of the private pupil. Much depends upon the plan of class management. The method and atmosphere of the classroom must be such that the pupil's experience does not suffer a lapse when he enters the door. If the plan be a mixed program of anecdote and incident from the life, then the pupil must be able to get that life through the door with him. Or the teacher may have in mind an exercise in exposition, the clear and interesting explanation of some process, work, or game; and the business must retain in the classroom much of the importance it has assumed outside. The teacher may have doubts about the worth of the interests of the boys and girls, and in truth these have limits severe and for the most part soon reached. But granting some worth, sufficient to justify an invitation to exploit them in the speech class, then the teacher must try to realize in that class a situation that shall, as nearly as possible, equal in interest for the class the matters they have to present. The specific items of experience will be as varied as the pupils, running all the way from potatoes and "movies" to aeroplanes and the Panama Canal, and they will include much of the school work of the boys and girls. This is oral composition proper. Each piece of work, at least before the fourth year, may be of from three to five minutes in length, and it should be subject to criticism for effectiveness by the class. What the pupil has to say must be said to somebody, and the "stuff" he presents must be such as can be counted worth while for at least some of his audience. This means adequate preparation, and it means the securing of the speaker's own peculiar angle of view. Under such organization the teacher comes to know the special tastes and interests of each pupil, his individuality, in other words, and as a consequence the class takes on, both for itself and for the teacher, rather more of the manner of a living group.

This touches another matter. For the teacher of speech it is vitally necessary that a certain unity be developed in the class,

an *esprit de corps*. To this end the use of the material just discussed will often serve well, but even better is the use of the informal discussion or conversation. The class is led to talk about some subject upon which there is opportunity for fair and simple division of opinion, some question upon which it is useful or necessary that individuals or the community should reach some working decision. It may be some policy within the school—length of sessions, the lunch-hour, athletics—or a matter of wider interest. I am a believer in class discussion of such questions as arise out of moral problems, questions of honor, of duty, or of truth. The problem for the class may be the definition of some of these terms. Such exercises easily draw the interest of most classes, and, besides, they offer permanent values. Such work requires a high degree of skill and tact on the part of the teacher, but it is capable of such infinite variation in form, from the plain, realistic classroom to the senate or committee room or formal dinner, that it comes perhaps as near to efficient speech training for practical life as anything could.

Upon a second type of material I want to lay especial stress—that is, the story. This is a day *par excellence* of drama and dramatizing. Let the story and the epic spirit not be lost from the reckoning. These are essential to right development in the art of speech, and the story supplies a most valuable material for the teacher, especially in that most difficult second year of the high school. I mean now not the mere anecdote from the boy's experience, nor the newest story in the magazines or the latest book; not these, but the old, old, world-tales, myths, and legends. Here is a mine of material for the teacher of speech, material that interests the boy and girl, is of perennial interest to the teacher with any spirit of life in him, and provides permanent values in a high degree. These stories having been told and retold therefore lend themselves to new telling. Second-year classes will listen with rapt attention while a pupil tells the story of Pan and Syrinx, of Cupid and Psyche, or of Thor and his hammer, of Loki, or the tales of Odysseus or of Arthur.

Nor would I have these memorized. The pupil does better to read repeatedly the story he is to tell to the class until it is his story. Then let it come in his own words, some of which, by the

way, will not have been his before he read the tale; it will get fresh order, new turns of phrase; but the story will be there, because these old tales are tales to be told. They live by telling, are killed by writing. So the teacher of speech may render today no greater service to the teaching of literature and life than through the training of pupils in the telling of the classical story. This material, introduced early in the school course, is certain to reinforce all the literature study of the later years, and to remove the evil stigma that now attaches in third- and fourth-year classes to a knowledge of, or even acquaintance with, the classics.

Upon the familiar ground of strictly memorized work it is not necessary to dwell—only to say that it is of no less importance than ever. The scheme of school that would belittle the well-chosen memory work of the speech class rests upon an altogether inadequate notion of the end of education. Memory material should be used in large quantities, and should cover a wide range. It should be selected for both specific and permanent worth, for rhythm, for diction, for sentiment. And memorizing should mean such an assimilation of the material that the speaking organism responds to the thought and feeling of the passage. Automatically senseless repetition of successive sounds is neither useful nor edifying. There must be real translation of the printed symbols into the terms of speech.

The dramatic and debate work carries us more directly in the direction of that lesser group of pupils already referred to. Dramatic work, from the simple reading of plays in class in the lower grades to the actual staging of plays by pupils of the upper grades, is of the highest worth, though in danger of overemphasis, I think. I do not favor indiscriminate dramatizing. It is not necessary to reduce all fiction to dramatic form, though in a limited degree the process is useful in visualizing parts of most novels used in schools. But two real values the drama has for our purposes. First, it appeals to the interest of a very large number of pupils, simply because they are human. In the second place, the dramatic work, properly handled, affords, for a large number of pupils, exercises that may be adapted to variously limited capacities, under conditions that make severe training possible and practicable.

The staging of real plays should be a regular part of each term's work. I think the work of no English class that is reading a play complete until the class reading has been conducted on the school stage with some suggestion of the action and business that the words are supposed to accompany. But the more finished work should be done as thoroughly as is possible, always with an eye to the general worth of the performance rather than to the exploiting of one or two stars. Some Shakespearian material should be attempted, not because the work will be of a high degree of excellence, though occasionally it may be; but, for one reason, because this way lies an added and living interest in Shakespeare, and, for another reason, because the presenting of Shakespeare makes speech training possible.

Argumentation, as a general process, calls for speech training, and it supplies, in the elementary forms referred to, as well as in the more advanced classes, ample occasion for the teacher of oral English. As a process, argumentation is, in general, a means of reaching decisions, of whatever sort, in actual life. The material for this sort of study, then, should be simple, as simple as the decisions necessary in the lives of the great mass of pupils, boys and girls. The discussion of various vocations, social conduct under given conditions, amusements, values of studies—all these offer appropriate material; and then the work may be extended to economic and political themes. In the upper years this work involves the gathering and organizing of limited amounts of material and then its effective, logical, and persuasive presentation.

Formal debate, however, as we understand the term today, though it is pre-eminently the speech side of argumentation, is for the very few—a highly technical game for those whose abilities are worth the effort necessary for efficient training. Far more harm than good is done by slipshod debating in classes where themes beyond the reach of the pupils are dealt with. Debate involves a very special sort of decision. It demands a highly specialized type of organizing mind, and severe training in that most trying exercise, extemporaneous speech. It is not an instrument for general use in teaching either speaking or writing.

In conclusion, the material of speech training supplies in a high degree the elements of beauty and pleasure, the needed emotional content of the public-high-school course, but it must also be of a character to justify and demand severe training, whether in the craft or art of speech. The groundwork of good speech consists of elements very definite and tangible. Once these principles are systematized and recognized as universal, I think that, in addition to all their other values, they offer another hope of possible real discipline in a time of multiplied laxness. Their place must grow larger in the English program of the high school.

RESEARCH PROBLEMS IN VOICE AND SPEECH¹

SMILEY BLANTON
University of Wisconsin

THE amount of work done upon research problems in voice and speech training will depend largely upon the emphasis the teacher places upon this work. If it be felt that the only voice work needed is a few exercises or some small advice offered to the expression or speech-making classes, then to such a teacher research problems in voice training will be of little interest. But those teachers who believe that a well-planned course in voice training is as properly a part of the curriculum as courses in speech-making or vocal expression, believe that research problems in voice training should occupy an important place in the discussions of public teachers.

The problems of teaching speech-making, vocal expression, and voice training are sometimes confused. I think better results are obtained by sharply separating them, wherever possible, and giving a separate course for each subject. In the voice-training class the student should master the *elements* of vocal expression, as inflection, change of pitch, phrasing, and should learn how always to have an adequate tone. In the class in vocal expression the student puts these elements into practice. The expression teacher does not want to have to stop the student who is trying to interpret some lyric or dramatic passage to give *training* for inflection or change of pitch. The elements of vocal expression are gained only when the student has the mental activity that calls for such modulation. And hence a mastery of these elements means that the student has a well-poised mind capable of vigorous concentration. Dr. G. Hudson Mackuen, professor of speech defects in the Philadelphia Polyclinic Hospital, says:

To teach action and all the various and complicated co-ordinating movements of the speech muscles, and to bring them under conscious and voluntary

¹ Read at the Convention of the National Association of Academic Teachers of Public Speaking, Chicago, November, 1915.

control, as is done in speech and voice training, must necessarily arouse the brain cells to activity and healthful exercise to a degree that is not surpassed, if indeed it be equaled, by any other kind of training. The training of speech, therefore, affording as it does a healthful and pleasurable mental exercise, must constitute a most valuable means for developing the faculties of the mind.

An immense amount of time and energy has been put upon the singing voice, but practically nothing has been done in the way of research concerning the speaking voice. Until some research has been done along this line I think departments of public speaking will not generally offer courses in this part of the field. Where every instructor is teaching a different method, who shall decide which is the correct one? Some scientific work upon the problems of voice training will accomplish two much-needed results: it will give a body of assured and tested facts which the teacher can use in the classroom, and it will enable him to tell the good books on voice training from the poor ones. When writers can say (I quote from actual books found in the libraries of two of our large universities; I must add, however, that the books were sent by the publishers and were not ordered by the departments) that "the tip of the tongue makes the tone instead of the vocal cords"; that "the false vocal cords make the tone"; that "English speech is produced by inspired breath"; that "the false vocal cords are used to keep the food from entering the lungs"; that "the chest is expanded by expanding the diaphragm," and can find reputable publishers to publish their books, it is high time that some work was done whereby facts can be distinguished from the weird theories of some "successful" voice teacher.

Research problems should be along two lines: first, problems of fact, dealing with the structure and action of the different parts of the vocal mechanism and the relation of the emotions to the voice; and secondly, teaching problems, how best to adapt these facts to the conditions in different institutions.

The vocal mechanism may be divided into three parts: (1) the motive power; (2) the vibrating part, and (3) the resonating chambers and articulatory organs. The motive power of the vocal mechanism consists of the lungs, inclosed in an airtight box (the chest), the sides of which are composed of ribs; between the ribs

are muscles, and on the bottom is a diaphragm, domed upward like an inverted soup bowl, separating the lungs from the abdominal cavity.

The first problem in voice training concerns the best, easiest, and most efficient way to enlarge the chest so that the lungs will fill with air. There are three ways in which this can be done: by raising the upper six ribs, clavicular or chest breathing; by raising the lower ribs, rib breathing; and by contracting the diaphragm, diaphragmatic breathing. The best method can be determined by a study of the anatomy and physiology of the parts, by the quality of the voice produced with each of these methods, and by physiological experiments to determine which method gives the most air and the best control of the expired air. Clavicular or upper-chest breathing for voice is advocated by few teachers, because the upper ribs are less flexible than the lower ribs, and also there rest upon them the breast muscle and fat, the weight of which has to be raised every time the ribs are raised. Not enough air is gained by this method, and the air inspired is not easily controlled. This method is so inadequate that it requires no elaborate experiments to prove its lack of efficiency. Lower-rib breathing—that is, expanding the chest by raising the lower ribs—is advocated by some as the best method of breathing for voice; I agree, however, with Aiken in advocating a combination of lower-rib breathing and diaphragmatic breathing, called central breathing.

It is very desirable that some experiments be done to prove which of these methods is the best for giving results with the speaking voice. We cannot abide by the findings of the singing-teachers in this matter.

The best method is to be tested by, first, the quality of the tone produced by the different methods. Care must be taken, however, that the individual, in making the tone, is really using the method of breathing that he thinks he is using. I have sometimes found teachers using a different method of breathing from the one they thought they were using. It is necessary to resort to the physiological laboratory to test the method of breathing used, as well as the amount of air obtained by each method and its control. By means of a pneumograph fastened around the chest and one around the lowest ribs, so arranged that any movement of the upper or

lower chest is communicated to a needle which rests against a revolving drum upon which is a layer of smoked paper, every movement of the chest in breathing and speaking can be recorded and studied. Thus while the individual is speaking or making tone we can see what method of breathing he is really using. Through the use of the spirometer the amount of air obtained by each method can be accurately determined. By the tracings of the needle attached to the pneumographs the control of the breath in speaking can be determined.

After the kind of breathing has been determined through the use of pneumographs attached to needles writing on the smoked drum, the efficiency of the method can be determined by (1) the quality of the tone as decided by the ear, (2) the amount of the air obtained, (3) (what is more important) the control of the expired air as determined by the tracing. Of course many experiments of different persons would have to be performed before we could draw any conclusions.

Support of tone, what it means and how it is best accomplished, is a question over which there is much difference of opinion among teachers of voice training. A brief résumé of the anatomy and physiology of the motive power of the voice will show what is meant by "support of tone." When the diaphragm contracts it pushes upon the abdominal viscera and they, being almost incompressible, push out in all directions. The easiest way for them to expand is in the front. So the abdominal walls bulge out with each expansion of the diaphragm. If the abdominal walls are well developed they tend to return to their former position, and this resiliency causes pressure upon the diaphragm through the intervening organs; and when the diaphragm relaxes, the relaxation is given added force by the pressure of the abdominal walls. Without this pressure the relaxation of the diaphragm lacks snap, and the tones are weak and poor. The problem then is to find the best way to keep the proper pressure in the abdominal cavity so there will be enough pressure exerted on the diaphragm so that it will relax with sufficient force to give strong, good tones.

Some voice and singing teachers, especially women, advocate the raising of the lower ribs so high that the abdominal walls will be

drawn inward, thus creating the needed pressure. This means that the individual is using the lower ribs chiefly for breathing purposes, the diaphragm playing a secondary rôle in inspiration. I do not think this is the best method of supporting the tone for speaking. The abdominal walls in the woman are naturally more lax than in the man, and after she has borne children or with the advancing years they become more lax and weaker. Women find greater need than do men to resort to measures for getting support of tone. I think that it would be better to wear an abdominal bandage or properly made stays to get the needed degree of abdominal pressure rather than to use chiefly the lower-rib method of breathing. Of course the wisest thing to do, if possible, is to take exercises for the abdominal muscles so that they will have naturally the needed resiliency.

The testing of the efficiency of these three methods of getting support of tone (the lower-rib method, the wearing of abdominal support, and the training of the abdominal muscles) could be decided by seeing which method gave the best tones, the most prolonged tones, the most breath, and the best control of the breath.

Before proceeding to the discussion of the problems connected with the vibrating part of the vocal mechanism I should like to mention the great need of defining the terms used by the vocal teacher. "Control of breath," "registers of the voice," "diaphragmatic breathing"—all these terms, and many others, are used with different meanings by different teachers. We hope to see in the next few years some unanimity in the use of terms, so that when a term is seen in one book, we can be reasonably sure that it is used in the same way in which it is used in the other books. One of the important problems for those interested in research to accomplish is to define the terms used in voice training, and to persuade the teachers in this field to use the terms only with the defined meanings.

One would suppose that there would be agreement on such an obvious question as, Where is the tone produced? And yet there is disagreement over this very question. In the October number of the *Quarterly* Miss Clara Kathleen Rogers says there are two kinds

of voice, one made by "the legitimate primary vibration of the vocal cords." This is called the fundamental voice. The other type of voice, the false voice, is made, "as is held by a number of writers on the subject," by the false vocal cords. This statement that some of the tone is made with the false vocal cords is found in a considerable number of the books on voice training. Kirk's *Handbook of Physiology*, however (1914 edition, p. 520), says:

It has been proved by observation on living subjects, by means of the laryngoscope, as well as by experiments on the larynx taken from the body, that the sound of the human voice is the result of the vibration of the inferior laryngeal ligaments, or the true vocal cords, caused by currents of expired air impelled over their edges.

The proof that the tone is made by the vocal cords alone is overwhelming. First, by observation of the vocal cords during the production of the tone it is seen that the cords alone vibrate; secondly, the anatomy of the false vocal cords is such that they could not produce tone, for they cannot stretch and relax so as to give pitch and inflection to the tone; thirdly, if the larynx be taken from the body and the vocal cords cut away, no tone can be produced by forcing the air through the larynx. On the other hand, if all parts of the false cords be cut away tone can be produced by forcing air between the edges of the closed vocal cords.

There is no doubt that some tones sound well rounded and supported while others sound weak and superficial, though this difference is not caused by a different formation of the primary tone, but is due to the difference in the breathing and the size, condition, and shape of the resonance chambers. There is an interesting problem, however, in discovering just how the different registers of the voice are produced; and there is a very practical problem for speakers as well as singers to determine what is meant by placing the tone and how to test whether the tone is properly placed.

If more evidence is desired of the function of the true and false vocal cords it should be obtained by a careful study of the anatomy and physiology of the vocal cords, by a manipulation of the larynx outside the body, and by direct and indirect observation of the vocal cords while making tones in different pitches. The problem

of placing the tone can be solved by the trained ear, if it be combined with the knowledge of the mechanism of the larynx.

Problems connected with the resonance chambers and the number and difference between the vowels are so complicated that I think they may be left to the physicist and the phonetician.

The relation of the emotions to the voice and of how the emotions shall be used with regard to training are the two most practical and important questions that teachers of voice training have to meet in their work. Mr. Phillips has made a very excellent attempt in his "tone system" to use the emotions in training the voice. This is a move in the right direction, but I think before we can adequately use the emotions in training the voice a proper classification will be necessary. In the tone system Mr. Phillips says that there are fifty-seven emotions that can be employed for developing the voice. Among these emotions are mentioned sarcasm and irony, awe and grandeur, anger and rage. For practical purposes there is no distinction between the emotions in the couplets. Of course there is an intellectual difference, but not enough to cause a constant and real physiological change in the muscles of the vocal mechanism. And it is only difference in the muscles of the vocal mechanism that causes a change in the tone. Then, too, I should object to the use of anger and fear and their variants in the training of the voice, because, as Dr. Cannon has shown, these unpleasant emotions contract and harden the muscles and affect the digestion and the internal secretions. The physiological classification of the emotions according to their bodily effects is one that the voice-teacher can use.¹ He is not concerned with an intellectual classification. What is needed is some research work to determine the effect of the different primary emotions, as anger, fear, and love, on the parts of the vocal mechanism. I do not think it is practical to ask the immature student to express vocally such complicated emotions as irony or grandeur. A wider choice must be left the student. We may strive to have him feel pleasant or loving or admiring, but the exact shade of the emotions he feels must be left to him.

¹ See "The Voice and the Emotions" in the *Quarterly* for July, 1915, p. 154.

Much work remains to be done on these problems and they must be solved before we can have an adequate system of voice training; but in the solution all that physiology and psychology have to offer must be taken into account.

To be considered separately are the educational problems mentioned at the beginning of this paper. The first thing to decide is, What is the proper content of a well-planned course in voice training, and what are the aims and results of such a course? Among the other questions that confront the thoughtful and progressive teacher are, whether the voice work should be separated from the course in speech-making and expression or given as part of these courses. And if the voice training is to be given in conjunction with this work, how much time shall be devoted to it, and shall this voice work be given on days set apart for it, or shall a short part of each period be devoted to voice training. Teachers vary in their opinions all the way from those declaring that no voice training shall be given at all, to those who believe, as do the members of the public-speaking departments at Cornell and Wisconsin, that voice training is important enough to have a separate course devoted to it for which full credit is given. There are some teachers who say that voice training should be used only in a corrective way for those students who have some definite defect of speech or voice.

Before deciding these problems let us get the results of careful investigation in this division of our work. Nothing is gained by putting one teacher's opinion against another's. What is needed is for us to try out these different plans in the classroom and see which one works best. In working upon these various problems, in both their scientific and their teaching aspects, our methods should be more comprehensive than the theories and methods of any single school. We should take truth wherever we find it, but before accepting it let us apply to it the test of *scientific* truth to see whether it is really truth or merely the plausible theory to explain the success which has been gained by some winning and pleasing personality.

The following syllabus may be a helpful tentative outline of some of the problems here mentioned:

RESEARCH PROBLEMS IN VOICE TRAINING

A. Fact problems. Dealing with the structure and action of the different parts of the vocal mechanism, and the relation of the mind to the voice.

I. Motive power.

1. Investigation to determine the best method of breathing for voice.

- (a) Upper chest breathing.
- (b) Lower rib breathing.
- (c) Diaphragmatic breathing.
- (d) Combinations of foregoing methods.

a) Methods of investigation.

- (1) Test the quality of the tone and speech produced by each method.
- (2) Test the amount of air given by each method and its control.

b) Instruments.

- (1) Revolving drum such as used in physiological laboratories.
- (2) Suitable paper which can be smoked and fastened to the drum.
- (3) Spirometer—to test amount of expired air.

2. Support of tone.

- (a) Find out the meaning of this term by a study of the anatomy and physiology of the parts.

- (b) How can support of tone best be accomplished?

a) Method—same as in breathing.

II. Vibrating part.

1. Where is the tone produced?

a) Method.

- (1) Study of the anatomy and physiology of the larynx.
- (2) Observation of the vocal cords during tone production.
- (3) Experiments on the larynx outside the body.

b) Instruments.

- (1) Laryngoscope.
- (2) Head mirror.
- (3) Wall light.
- (4) Human or sheep larynx.

III. Resonance chambers.

1. The relation of the condition, size, and shape of the chambers to the quality of the voice.

IV. Relation of the emotions to the voice.

B. Educational problems.

I. What should be the content of a well-planned course in voice training?

II. Should the voice-training work be given in a separate course or as part of the course in speech-making or vocal expression?

INTERPRETATIVE PRESENTATION *VERSUS* IMPERSONATIVE PRESENTATION¹

MAUD MAY BABCOCK
University of Utah

FROM the reports of the Elocutionists' and Speech Arts associations it would appear that the members of our profession are divided as to when and where to impersonate and when and where to interpret. At one convention it took three days to force a vote on a motion that the "Bugle Song" should be given subjectively and not objectively, that is, interpreted and not impersonated. Only a few members wished to place themselves on record by their vote—some probably hesitating because it might condemn their own practices, and others not voting because they were unconvinced as to which was the proper method. So the question seems, as yet, to be debatable.

What shall be understood as interpretative presentation? What by impersonative presentation? That we may discuss the question intelligently, that there may be no misunderstanding, we may define interpretation as the presentation of any form of literary material—lyric or dramatic, humorous or burlesque, narrative or allegorical—without the aid of dress, furniture, stage settings, or of literal characterizations in voice, action, or make-up. Such presentation must be content with suggesting the real thing to the imagination of the audience. Interpretation means translation—literary interpretation, a translation from a dead printed form into living, breathing experience. It is an appeal to the imagination. Impersonation, on the other hand, is an attempt to give exact, literal characterization in voice, action, and make-up, in realistic surroundings of dress, furniture, and stage settings. It is the art of embodying a creation by giving it flesh and blood, and thereby making the figure to live which exists in imagination. According

¹ Read at the convention of the National Association of Academic Teachers of Public Speaking, Chicago, 1915.

to this differentiation, then, impersonative presentation will be confined to the stage and the drama, while interpretative presentation will naturally and of necessity be limited to the platform and deal with various forms of literature. The reader is always himself while the actor is always someone else.

May we accept as a standard of adaptability to platform presentation, the principle that only those means which will give unity and harmony to the selection and which will help us to understand the literature better shall be used; while, on the other hand, all means which detract from the purpose of the author, or distract the listener, or anything which is contrary to the purpose of interpretation shall be discarded? Impersonative treatment violates this standard, since it destroys the unity and harmony of a selection by detracting from the purpose of the author, and also since it distracts the listener by directing his attention to the *how* rather than the *what* of that which is being read, and further destroys the purpose of interpretation by appealing to the visible rather than the imaginative. Impersonation cannot, therefore, be considered as helpful in interpretation, or even as harmless, but must be set down as absolutely baneful to platform presentation, and hence to be discarded.

Impersonation destroys the unity and harmony of reading, since the mechanics of impersonation make it impossible to pass quickly and unnoticeably enough from one character to another, from the description to the characterization, or from characterization to description, without distracting the attention of the audience and leaving the listener in doubt and uncertainty as to the author's conception. On the stage each person assumes only the task of representing one character, and all descriptions and stage settings are made in such a semblance of reality that the actor has no difficulty in making transitions.

Changes of dress and scene, even by "lightning-change artists," produce transformations which take time and cause the audience to lose interest in the theme and busy itself in the interval with the changes of face, body, hair, or coat-collar. In the actor, his change into only one character has been made before we see him; the *modus operandi* does not disturb us, the mechanics have been

hidden behind "the scenes." The performer may have such control over his body that we may see Dr. Jekyll transformed into Mr. Hyde before our eyes, but our eyes are so engrossed in the means of change that the idea is likely to be lost. However, Mr. Mansfield did it so easily that the mechanics were forgotten in the great spiritual transformation—a great artistic achievement.

A young woman interested in elocution hied herself to the cultured East to study the art. After two or more years she appeared in our midst and gathered about her a group of students. In a few months she presented her pupils in a recital in one of our theaters in order to show her methods of teaching. The program lasted from 2:00 o'clock until after 6:30—how long after I can't say, for only two-thirds of her program was finished when I had to leave on account of another engagement. Each "piece" was set with scenery, and stage properties, and the hours were consumed in long waits for change of scenery, interspersed with some elocution and posing. Imagine an entire stage-setting for Bret Harte's *Entertaining Her Big Sister's Beau!* The audience was bewildered to see a child talking to a man who made no reply, but sat in dumb show, and the stilted, unnatural language of the poem was made more evident by such realistic treatment. In another selection the audience was mystified as to its meaning, since there were two or more scenes in the story and only one was shown on the stage. How could the poor people be expected to imagine a change of scene, or that the young man went into a house and upstairs, when they saw before them only an our-door setting and the young man talking to a chair? Again, how could they know when he knelt in the middle of the floor that he was no longer talking to the supposed man in the chair, but to a corpse on the floor? The story was lost and the audience bewildered by such impersonative treatment. The sense of the author was entirely destroyed, the unity and harmony of the selection marred, by the impersonation. Anything that distracts the reader and listener away from the sense is "from our purpose."

It would be hard to say just why readers desire to exploit themselves as impersonators or imitators of bells, bugles, birds, or beasts, or accompany their work with music, or costume it,

unless it be to surprise the audience with the startling and extraordinary, the unusual and marvelous. Since they cannot convey the author's purpose so well, and since impersonation defeats the end in literature, it must be for personal display. Real literature will not lend itself to such imitative treatment, and there are few, if any, opportunities in things of literary worth to exploit one's ability as an entertainer. Such imitators entertain their audiences, therefore, with "new pieces" and monologues, and avoid anything of literary excellence. The foremost of such entertainers placed only one piece of literature, Kipling's "If," on her program. Why she chose this selection—a straight piece of difficult reading, one long, involved, sustained sentence, just the kind of material such an impersonator can never handle—is a question, unless she was in ignorance of its difficulty.

From the reports of the Speech Arts conventions it appears that some of our colleagues considered that it was more artistic not to impersonate upon the platform, but thought it necessary to do so as certain audiences liked impersonation better. How can one tell, without trying both ways at the same time, which an audience will enjoy more? Shall the audience be the instructor and tell us how best to proceed? Granted that the entertainer may receive more personal adulation for his "exhibitions," we may find it difficult to sacrifice the delicious praise of the public, but the great artist always decides that the content is the only thing worth while. Alfred Ayres, to whom we owe a debt of gratitude for planting our feet on an intellectual basis, said: "When you read and your audience indicates that it's all right, nothing startling, just as any one would say it, then you can set it down, and thank God for it, that you are one in a million who could read it that way." That is an ideal worth while adopting as our goal—if we have the courage!

If we turn our attention to specific literary forms, we may be able to get at this matter more concretely. In the lyric, for example, the thought is set to a rhythm—a series of varying wavelengths—a rhythm always in accord with the sense of the selection, as opposed to meter, which is often out of harmony with the idea. The fitting of sound to sense in the lyric does not demand an

impersonation with the voice, not an imitation of the thing talked about, but can be more clearly and more impressively portrayed by tone-color, that subtle quality of voice which *suggests* the sense subjectively. This does not mean imitation of bugles, bird notes, bells, moaning, groaning, tremolos—all this rubbish which has brought our profession into disrepute with the thinking public. Such reading only lumbers and hampers the sense, so that neither reader nor listener is able to get it. One of our colleagues at a convention argued: "These qualities, bugle notes, trills, and the like have their place, but it is a secondary one, and they are not the end." Where is the *place* for such vocal rubbish when it beclouds and befogs the author's meaning, and the audience gets nothing but vocal gymnastics?

So befogged was my mind with the imitation of the bugle which I had been taught to imitate that it took me years to understand that Tennyson's "Bugle Song" was not written as a selection for vocal pyrotechnics, but that the author was singing of human influence which "rolled from soul to soul." Not only is the meaning obscured by the imitation, but a false impression is given.

Indirect discourse, particularly description, is most difficult material to handle. To make it interesting and hold the attention, many act out the thing described, instead of relating it as though it were a very present drama—enacted not in the past but living in the pictorial present. If the audience can see by your face that the ideas are spontaneous, you will have rapt attention. If the reader not only brings out the ideas with spontaneity, but also attacks the page with a sympathetic interest, the audience cannot but be swept along.

A question frequently arises in the mind of every earnest, honest student, as to how far one may go toward impersonation in an impassioned description or narration. So long as we remain the spectator, allowing the emotion to affect us as such, and do not become the participator, the illusion will be sustained. In other words, if the scene is held as if enacted, but we do not become an actor in the scene, we may allow our feelings and emotions full rein.

The indirect discourse found in the allegory needs to be approached from a little different angle. Here the person, action,

or picture is seen, but seen as translated into spiritual truth, a truth divined by the reader and caught by the audience through awakened sympathetic understanding. Since the story is symbolic, and has as its aim an awakening to higher moral purpose, the *spiritual reality* must be impressed rather than the *picturesque outside*. The allegory is always the illuminative method of reaching a spiritual truth. The treatment should be therefore illuminative and figurative, never realistic, and told through a symbolic coloring of the ideas.

A combination of indirect and direct presents to some a difficult problem. Direct discourse looms up as the most important task, and in going full length into it by impersonation, the indirect material, very necessary to explain and clarify the direct, is swallowed as a disagreeable yet indispensable medicine. So we have elaborate impersonations, while descriptions and explanations are delivered as if they were of no use but to be thrown on the rubbish pile. The attention of the reader should be focussed on the importance of indirect discourse and an effort should be made to bring about a unity when these two forms of literature are combined. These "betweens" should receive the same treatment as that given to all descriptions and narrations. The pictures must be seen and the scenes enacted in the imagination of the reader. Stage directions, exits and entrances, should be treated as indirect discourse and carefully held up with the dialogue. In the interpretation of a drama many platform artists feel the necessity of walking across the stage to a supposed entrance, and then make an entry as the character. This may much more easily be done and with far less confusion and distraction to the listener by seeing the entrance from the standpoint of the spectator. This will apply to all stage directions, for they should be placed with great definiteness in the imagination of the audience, through a graphic, interested picturing by the reader.

Last year I attended the début of a young reader in *Romeo and Juliet*. She was attired in a flowing white robe and flowing light wig—I suppose after the manner of Juliet. (Had she been a man would she have been clad as Romeo?) At every exit, entrance, or announcement of character, after the most florid personation,

she would drop to abject, apologetic commonplace. It is vividly before me how she agonized the death of Juliet and ended:

"Yea, noise? Then I'll be brief. O! happy Dagger!
This is thy sheath; there rest and let me die.
Falls on Romeo's body and dies."

That anything may be endured in the name of elocution is the only reason such burlesque will be tolerated. Treatment such as I have just illustrated may be permitted for burlesque, since its purpose is to make ridiculous through exaggeration. But even here the impersonation must go no farther than will allow transitions to be made easily, and presented without dress, properties, etc. It is a sad commentary on our methods that only a discriminating few recognize a burlesque when it is read, while the majority mistake it for serious elocutionary effort.

In direct discourse the spirit of the character should be given by suggestive bodily and vocal expression, without any attempt to represent the exact outward person. Stress how the person feels rather than how he looks or sounds—be concerned with the content of the character rather than the form. Go as far as the illumination of character, which we are aiming at, enables you to avoid explanation, but not far enough to dispel the illusion, nor so far but that you may slip easily into another character or back to the narrator. In impersonation the object should be to project the soul rather than the body. There can then be no discussion as to men impersonating women or women impersonating men. Men and women will be portrayed as human beings, not as beings of higher or lower pitch, oratund or normal, with falsetto or guttural qualities. If you are imbued with the atmosphere and purpose of the play, have you any time to discriminate physically between Macbeth and his wife—except in the most suggestive manner—when these two souls are in their death struggle to obtain the goal before them? Of necessity, if one feels the character, the body, face, and voice will take upon themselves a suggestiveness which will reveal the person to the audience even more clearly at times than a literal embodiment, since the appeal is to the imagination, which can make perfect the suggestion.

In an Elocutionists' and Speech Arts Convention, during a discussion as to whether Laby Macbeth should use the letter in the letter scene or not, one member said: "I would use the letter, but not the dagger in the dagger scene [Why this inconsistency the deponent sayeth not.] It is perfectly justifiable for a woman in impersonating Shylock to sharpen the knife on her shoe." [I suppose a man might be allowed the same privilege!] But under no circumstances should one carry a candle in the sleep-walking scene in Macbeth. It might be allowed that one might carry a rose, or a pansy, but not a pistol; a ring, note-paper, handkerchief, fan, but not a dish, nor food."

Another member declared: "I may use a chair, I may change my facial expression, I may roll my hair, but Lord forgive me for kneeling, or wallowing on the floor, or kissing the hand of a lady who is not there." Another abhors "women personating toothless old men." What about men impersonating them?

A popular reader was criticized because she knelt in rendering the Bible story of Joseph. "She was with Joseph in the land of Egypt," said the critic, "and the kneeling was such a shock that it brought her back to Chautauqua." The reader's defense for kneeling was that her emotion had so overpowered her that she was unconscious of it and that she might never be impelled to kneel again. Are we to leave these matters to the whim of emotion and occasion?

So long as leading platform readers entertain their audiences with such elevating, chanting impersonations, with a musical accompaniment, as "There Is a Pain in My Sawdust," just so long have we a mission to set ourselves determinedly to the eradication of such performances. What recognition can we find among the cultured and learned when such exhibitions are tolerated? What we need are prophets and reformers who will raise the standards of entire communities by honest efforts at interpreting literature, for the sake of the message, and not to exploit themselves. Such effort will banish all the bow-wowers and sing-singers to the vaudeville—where they belong. So it behooves us to hold to our ideals, know where we stand, what we purpose, and fight for the highest and truest.

THE ORATORICAL CONTEST—A SHOT IN THE DARK¹

R. B. DENNIS
Northwestern University

TASTES differ. My tie is red, yours is blue. I disdain the professorial rectitude of a cutaway, you dote on it. To me the *Saturday Evening Post* is a glorious habit, to you it is so much piffle. I am satisfied to own a Ford, you scorn the humble animal. I hate to be called Professor, to you it is the breath of life. Yet we can measure a quart of water, a foot of tape, an acre of ground, a cord of wood, a ton of coal, and *agree* upon the result.

In which classification shall we place the oration, the oratorical contest, and its judging? Strive as we will, we have not as yet successfully put it in the latter class, and despite our best efforts tastes still differ. (It is not my purpose here to consider the possibility or advisability of placing it in the field of exact measurements, though a paper might be prepared upon that topic with benefit to many of us.)

It is carrying coals to Newcastle to tell this group anything of the agony of spirit suffered by judges, be they trained in our special field or be they not, for results differ about as widely when presented by judges hand-picked from this group as when presented by highly spiritualized Methodist pastors, dry-as-dust business men, or logical lawyers. The plea that judges shall be chosen from our ranks, thus marking the end of all differences of opinion as to the winners of oratorical contests, seems to me not well based on a knowledge of facts, though it is a step in advance. There is no person here who could not unfold a moving tale of the idiocies—no, idiosyncrasies—of judges. Perhaps not a person here who could not tell us in painful numbers of how his representative would have won the last contest in the Aurora Borealis League if one judge had not marked the unfortunate young man seventh;

¹ Read at the Convention of the National Association of Academic Teachers of Public Speaking, Chicago, November, 1915.

seventh—think of it! Why, I remember when—but let that pass. I refrain! Need I go farther? We have all heard contests when we were certain the best man did not win.

It is again true that these conditions today are not much better than they were fifteen years ago. Despite our best efforts we have not cured the situation. What shall we do? Omit the decision? Hear our contestants and retire to the local hostelry for a late banquet, there to chew the cud of satisfaction over the noble showing of our prize young man, while chasing the elusive oyster with one hand and showering bouquets upon the representative of a rival college with the other, and finally retiring to couch or late train calm in the blissful certainty that had there been a decision the crown must have fitted the bulging brow of a young orator who shall be nameless? Indeed, there are certain features of this method of procedure which recommend it to those who have suffered from demoniacal decisions. Perhaps the only reason we do not accept this plan is the fact that "hope springs eternal" and that we intend to see that next year a better group of judges is chosen, men who know their business, etc., *and* etc. And, anyway, that lawyer Smith, from Kokomo, who gave first place to Alabama, is a graduate of the state university there, and we never knew it. Believe me, next year we'll be more careful. We can't be stung twice in the same spot.

But before I die I want to judge one contest with a group of men in our line of work, and before the contest I want certain information to be placed before us, privately. I want to know what the young man's oration is *for*, what "end" he had in view when he wrote it, to what kind of audience is it meant to appeal—in others words, what he is aiming at! How do this? By answering two questions, perhaps. First, "What audience is this prepared for?" Second, "What is the end in view?" To the first, the contestant may reply, "the college-contest audience," "a farmer's grange," "any popular audience," "a commercial association," etc. To the second, "to persuade to a new belief, to move to action, to make clear, to make impressive." Phillips' classification is here used—any agreed on will serve. In other words, I want to know the use he is going to make of that speech. And why not?

I do not hunt ducks with a Smith and Wesson 44, nor do I fish for muskies with the same outfit I used as a kid to catch bullheads from the railroad bridge. Nor does any skilled artisan or hunter use an all-purpose tool or weapon. A ten-bore blunderbuss full of BB's may do for the amateur assassin of wild game, but it cannot appeal to the man who knows his business, nor can the owner win prizes at a clay-pigeon shoot.

And by the same token the speech that will win a decision from a bench of judges will win nothing at the corner of Halsted and Madison streets, and the reverse is equally true. The speech that appeals to the pew-holders of a wealthy church will bore to extinction an anarchist meeting on the 'steenth floor of the Masonic Temple; the fiery and florid appeal that brings tears to the horny-handed sons of toil who are sitting on the jury in the case of Mrs. Jones, who strangled her husband and is soon to be set free (this in Chicago), would hang the lady if presented to the judge alone.

At a recent oratorical contest held during a meeting of Chinese students of Middle West institutions of learning I had the dubious honor and pleasure of being one of three judges to hear seven contestants. Six of the seven speeches, it was interesting to note, were on the subject of Chinese national preparedness. But this interested me more. One man presented a plan for the formation of a standing army, presented it in a manner that would have won approval of a national committee who were seeking information concerning detailed methods of organization, but presented a speech that would have bored to somnolence a crowd of clamorous citizens who wanted their patriotism to be turned to account. It was a good speech—under certain circumstances, though not an "oration." I fear candidate No. 2 took the other extreme. On a soap box on a corner in Hankow, if there be any red blood in the common citizens of China, he would have started a mob hard to stop till every Jap in sight had been exterminated. It, too, was a good speech—under certain circumstances. Another pleaded for patriotism that was willing to sacrifice in behalf of the country, a stirring speech which would have moved any orderly assemblage—likewise a good speech, under certain circumstances. But shot in the dark as they were, each judge followed his individual bent, and the result was chaos.

The calm, methodical, minute outline of a plan for national armies pleased my scientific friend with the Ph.D. The blood-stirring, somewhat bloodthirsty, appeal to the mob moved my radical friend. And so we all disagreed. But had we been given the range, had we seen the bull's-eye the young men were shooting at, we should have agreed much better. Instead, the plan of contest procedure virtually said to each contestant, "Shoot at the horizon and the judges will tell you which one shoots best." Note this, too. After the contest my Ph.D. friend said, "That second man's speech would be a good one for a street crowd that he wanted to move to wild enthusiasm, but it wouldn't do here." I said nothing, but I ask you, "Why not?"

Perhaps I cherish a vain hope. Perhaps no plan could be evolved which would work. I am not sure that the one outlined here would prove successful. Perhaps things as they are are good enough. But I am not satisfied. If you are asked to deliver a speech, you want to know things about that audience, you have an end in sight; and how may I as a critic criticize you unless I know your aim? Granted that I am of the audience, know its mood, its education, its ideals, I can judge of the effectiveness of your effort. But this is not true of the contest judge.

Nor does this do away with standards—right standards. But it will puncture any individual, if such a man there be, who thinks all speeches may be measured with the same tape line, who would make Jim Stewart, the labor organizer, and Percival Smythe, the Woman's Club lecturer, and John Maynard, the successful jury pleader, and Roger Edwards, the corporation lawyer, all work alike. Fundamentals will remain as they are, fundamentals in human psychology, but manner and material used will vary. If standards mean orations cut much to the same pattern, orations listened to by college audiences, but orations which would not as a rule be listened to with enthusiasm by any other audience under heaven, then I am afraid that I am through with such standards. But if standards mean honest thinking, honest convictions, so presented in word and manner that they fit into the experience of the audience before which they are to be delivered; if they mean efficient speaking as judged by an audience before which the speech might be

given in the everyday world, then I am for such standards. But in altogether too many cases our classroom standards produce orations which would fail miserably if delivered before any audience other than a college-contest crowd. Perhaps it is all said when one states that they produce "orations" and not speeches. I have yet to hear any public speaker of note deliver an "oration," though I have heard several remarkable speeches.

To sum up. The whole purpose of my thought is to prepare men better for the many demands of public life, to develop them along varied, practical lines, to make them efficient within the limits set all honest individuals—honesty and sincerity of thought and purpose.

PUBLIC SPEAKING IN THE EARLY COLLEGES AND SCHOOLS

ELMER HARRISON WILDS
Dakota Wesleyan University

THE first college to be founded in America was Harvard College, the first steps for its establishment being taken as early as 1636. From the first course of study of the new institution, devised and adopted by President Dunster in 1642, we see that at its foundation a provision was made for public address, even though it was conducted entirely in Latin and Greek.

On Mondays and Tuesdays at 2:00 P.M. there were disputations on set themes, somewhat after the manner of those in the early German universities, the subject-matter varying in each of the three classes, Freshmen, Junior Sophisters, and Senior Sophisters. The president or one of the fellows acted as moderator at these disputations. Every Friday morning at 8:00 A.M. each of the three classes had a lesson in rhetoric, followed at 9:00 by declamations. These were so ordered that every scholar should declaim once each month.

In President Dunster's time public declamations in Latin and Greek and logical and philosophical disputations were held once each month, "in the audience of the magistrates, ministers, and other scholars," to test the progress of the students in learning and godliness. After the first Commencement, in August, 1642, the governor addressed a letter to his friends in England, stating that he had heard the students' "exercises, which were Latin and Greek orations and declamations . . . and disputations in logical, ethical, physical, and metaphysical questions."²

Thus we can see that even in these earliest days much attention was given to these disputations. The term always referred to

¹ Quoted from *New England's First Fruits*.

² C. G. Bush, *History of Higher Education in Massachusetts*, p. 34.

debates on such questions as are indicated above. The questions smell of the lamp. They are children of the mediaeval schoolmen. They are grammatical, rhetorical, philosophical. "Prudence is the most difficult of all the Virtues." "Justice is the mother of all Virtue." "No sin is committed unless one is a Free Agent." These represent the type.

But all of this work, valuable as it may have been in training the powers of oral expression, was in the ancient tongues. No forensic or oratorical work was conducted in the English language until at least the middle of the eighteenth century. We quote from one who was a student about that time:

I do not recollect now any part of the public exercises on Commencement Day to be in English except the president's prayers at opening and closing the services. Next after the prayer followed the salutatory oration in Latin by one of the candidates for the first degree. This office was assigned by the president and was supposed to be given by him who was the best orator in the class. Then followed a syllogistic disputation in Latin in which four or five good scholars in the class were appointed by the president as respondents, to whom were assigned certain questions which the respondents maintained, and the rest of the class severally opposed and endeavored to invalidate. This was conducted wholly in Latin. I do not recollect any forensic disputation, or poem, or oration, spoken in English while I was in college. I well remember that about the year 1757 or 1758 the exercise of the forensic disputation in English was introduced and required of the two senior classes. And I think it likely that about the same time it became a part of the commencement exercises.¹

The introduction of debating in English into the curriculum at this time is significant. In the middle of the eighteenth century, a period of uncommon mental activity and brilliancy began in the colonies. This was a period of great orators. The introduction of practical public speaking into the curriculum is the first evidence of a desire on the part of the college to adjust its training to practical public needs.

The literary life of the time made its appeal to the ear rather than to the eye. The writing of books was uncommon. There were few books to read. The literary training which in the modern college is given largely through reading was given in the first college largely through speaking. The early

¹ Letter of Judge Wingate in 1831, when ninety-two years of age, to Mr. Pierce, historian of Harvard.

oratorical culture of the college was argumentative and forensic. It was felt . . . that oratory was very useful and necessary, not only in all professions of learning, but in any course of life whatever.¹

In the decades before the Revolution we see this form of the higher education becoming more and more popular. The overseers of the college evidently felt that events in the near future would create a demand for oratory, for at a meeting of the board in October, 1754, a committee was appointed to "project some new method to promote oratory." The committee made its report, and in June, 1755, the overseers voted that "as an introduction to promoting oratory and correct elocution among the students" the monthly public declamations in chapel be discontinued, and that instead of this, "the president should select some ingenious dialogue, either from Erasmus' *Colloquies* or from some other polite author, and that he should appoint as many students as there are persons in such dialogue, each to personate a particular character and to translate his part into correct English, and prepare himself to deliver it in chapel in an oratorical manner."² This plan was evidently followed, for it is noted that in April, 1756, six students gave in the presence of the overseers a dialogue in English that they had translated from Castalio. This is plainly the beginning of dramatic interpretation in English in the American college.

The overseers were so pleased with this effort that they recommended that the young men "proceed as they had begun, that they may not only render themselves ornaments to the college and an honor to their country, but may also excite an emulation in others to excell in eloquence and oratorical attainments."³

It was soon after this that forensic disputations in English were required of the two upper classes, as reported by Judge Wingate. The exhibition of 1756 was the beginning of public literary exhibitions in our colleges that were so popular throughout most of the nineteenth century. They were held semiannually at Harvard at first, but gradually disappeared after 1870.

In 1757, the Freshmen and Sophomore classes began to read before their tutors, on the Fridays when they were not required to

¹ Thwing, *History of Higher Education in America*, p. 28.

² Quoted from Overseers' Records of Harvard University.

declaim, "some celebrated orations, speeches, or dialogues in Latin or English, in order that they they might be assisted in their elocution or pronunciation." The Juniors and Seniors were required to give disputations in English "in the forensic manner," the subjects being assigned two weeks previously. In 1766 it was ordered by the overseers that at the semiannual visitation of the committee appointed by the overseers some of the scholars should publicly exhibit their oratorical proficiency "by pronouncing orations and delivering dialogues, or make such other forensic display as the president and tutors should direct."¹

As the period of the Revolution approached, the importance of eloquent speech was more and more realized. Through public speech, the sentiments of the community in this time of excitement and stress were fittingly expressed. The vital association between the college and the community is shown by the introduction of special instruction in public speaking at this time. Up until 1766 each tutor had taught all branches of study assigned to a class through its four years of college work. But in May of that year each of the four tutors were given fixed subjects. An extra tutor was provided for elocution and rhetoric. The plan proposed:

That on Friday and Saturday mornings each class shall be instructed by a distinct Tutor, in Elocution, Composition in English, Rhetoric, and other parts of the Belles-lettres.²

In 1781 the question of promoting the greatest proficiency in oratory again engrossed the attention of the overseers. It was decided that the students who distinguished themselves in the oratorical work in class should be selected by the professors and tutors to exhibit their proficiency to the overseers at their visitations.

Nicholas Boylston, who died in 1771, by his will left £1,500 for the establishment of a professorship of rhetoric and oratory. In 1804 the funds had so accumulated that the corporation felt safe in establishing the chair which still bears his name. The

¹ Bush, *History of Higher Education in Massachusetts*, p. 70.

² From "Plan for the Distribution of Tutors' Work and Service" in the secretary's minutes of a meeting of the overseers (1766).

first to hold the chair was John Quincy Adams, who was installed in June, 1806. His duties were limited to a course of public lectures before the resident graduates and the Seniors and Juniors, and to attendance upon the declamations of these classes. In 1810, by request of the students who had been under his instruction, he published his lectures.¹ In 1817, Ward N. Boylston, a nephew of Nicholas Boylston, established a fund of \$1,000, and directed that the income from this should be distributed in prizes for elocution, with a view to "advancing the objects which his uncle had in view in establishing the Professorship."²

So far, we have been confining our attention entirely to the first college. But all evidence points to the fact that the other colleges of the colonial period followed Harvard's example in this point in the curriculum as well as in others. In the curriculum of the University of Virginia,³ established by Thomas Jefferson in 1819, as the first radical departure from the general fixed scheme of college work we find as the tenth division of his course of study the term "ideology," and under this, rhetoric and belles-lettres. Evidently oratory similar to the work at Harvard was included here.

The oratorical instinct which was so strong in all the colleges at the time of the Revolution gave birth to another great influence in the development of public speaking—the literary society. The "Speaking Club" at Harvard was organized in 1771, and was among the first of these organizations. Among its members were John Quincy Adams, Rufus King, and many other great orators of a later period. Other clubs of this type rapidly followed. The debates in these organizations were not all academic—some were very practical. One debate was on the question of "The Pernicious Habit of Drinking Tea." This would indicate that public concerns were invading the college yard. Strong societies for debate were established in all the colleges during the last decades of the eighteenth and the first decades of the nineteenth centuries. The

¹ John Quincy Adams, *Lectures on Rhetoric and Oratory*.

² Josiah Quincy, *History of Harvard University*, p. 130.

³ See. H. B. Adams, *Thomas Jefferson and the University of Virginia*.

interest in these societies was intense. A graduate of Amherst writes:

Each student at that time [from 1827 to 1831] became earnestly enlisted as champion for the preeminence of his own society. The literary society was the chief center of interest outside the regular interests of the college. Each had its own *esprit de corps* very distinct and well understood. We eagerly anticipated the weekly meetings of the Athenian Society, and prepared ourselves for its exercises with diligence. Nearly all the members attended regularly, filling up a recitation room of the Chapel. Debates, Orations, and Poems, constituted our principal exercises which were always performed with life and vigor.¹

President Thwing gives five causes of the dissolution of this valuable form of college activity, which came for many of the societies as early as the fifth decade of the last century:

(1) The increasing refinement of the community, both general and academic, which lessened attention to the more strenuous forms of public speech, for academic public speaking in the early days was usually and naturally rather strenuous. (2) The college authorities so recognized the importance of good English that they felt obliged to take full responsibility for its development. (3) The students began to express their opinions through the medium of the college paper. (4) The increasing sense of camaraderie among the students led to the establishment of the fraternity system, and students' interests were transferred from the society to the fraternity. (5) The college began to take upon itself more complete training for men in practical public speaking.²

It is true that there are still literary societies to be found, but these are mainly in colleges where fraternities are forbidden, and they are largely social in their character. They have very little influence in the cultivation of public-speaking ability.

We may now turn our attention to the beginnings of public-speaking instruction in the secondary schools. I have been unable to find any mention of any oratorical or declamation work in the colonial grammar schools. But in the period immediately after the Revolution the great interest in oratory seems to have found an expression in the academies that were being founded at that time, especially in those first ones established by Franklin at Philadelphia and by the Phillipses at Exeter and Andover.

¹ G. R. Cutter, *Student Life at Amherst*, p. 21.

² Thwing, *History of Higher Education in America*, p. 375.

There was great interest in the practice of declamation. We see the oratorical spirit of the time in the text books used during this period. Noah Webster's *American Selection or Third Part* (1785) was crowded with examples of American eloquence. Caleb Bingham's *Columbian Orator* (1797) was another text of the same type.¹

In the curriculum of Phillips Exeter for 1818 we find listed in the classical department for the second of the three years, English grammar and declamation. For both the second and third years in the English department we find "declamation and exercises of the forensic kind." In a letter from a student in the Academy at Andover in 1814 we learn the following: "Wednesday afternoons in every week are devoted to declamation. From this pleasing exercise no scholar is excepted."²

There were strong debating and rhetorical societies in the academies as well as in the colleges. As early as 1818 we hear of the "Philomathean Society" at Andover and the "Rhetorical Society" at Exeter.

The public high schools took over much of the curriculum of the academies, public-speaking work included. In the course of study adopted for the Boston English High School, established in 1821 as the first public high school in the country, we find that declamation is among the studies required for each of the three classes. In the first report of the High School for Boys in New York City we find this statement:

Some pursuits are nevertheless common to all. All the scholars attend to Spelling, Arithmetic, Writing, Geography, *Elocution*, Composition, Drawing, Natural History, Philosophy, and Bookkeeping. Philosophy and History are taught chiefly by lectures and questions, and these branches, together with *Elocution* and Composition, are severally attended to one day in each week.³

The Boston Latin School, the direct descendent of the colonial grammar school, evidently had to follow the example of her sister school, the English high school, and introduce public speaking

¹ E. E. Brown, *Making of Our Middle Schools*, p. 235.

² From a letter of William Person, written June 18, 1814.

³ *First Annual Report of the New York High School Society*, pp. 6-7.

into the curriculum. For in writing of his studies at the Latin School from 1844 to 1849, Dr. Charles W. Eliot says:

During the first three years in the Boston Latin School I was quite unable to take pleasure in any of the studies there pursued, with the possible exception of declamation, in which I excelled. . . . Near the end of my third year, when I was thirteen years old, I won against several older competitors the first prize for declamation at the great Exhibition Day of the school, using a selection from a fiery speech by Daniel O'Connell in the House of Commons. I still remember a good deal of that selection. It must have been amusing and possibly pathetic to see a little American boy announcing to an audience of a thousand people or more, "I do not rise to fawn or cringe to this house. I do not rise to supplicate you to be merciful to the people to whom I belong."¹

In conclusion I may add that I have made no attempt to carry this study beyond the middle of the last century. During the last half of the century many systems and schools of elocution sprang up and have had their influence on the courses given in the colleges. But the courses of study and the curriculum had very little change. If anything, the emphasis put on public speaking in the early days was gradually being transferred to an appreciation of written forms of expression. But during the last few years there has been a remarkable revival of interest in public-speaking courses in the colleges and schools. And it may be of interest to some of us to note that many of the things that we have considered new had their place in the colleges back at the time of the Revolution and even before.

¹ *Educational Review*, XLII, 349-50.

THE RELATION OF THE SPEAKER TO HIS AUDIENCE¹

H. B. GISLASON
University of Minnesota

IT IS plain that in considering the subject of a speaker's relation to his audience one has to have regard for both parties to the relationship. There is the speaker and his point of view; and there is the audience and its point of view. From the speaker's viewpoint, the question is largely one of expediency. By what attitude toward an audience can a speaker get the best results? How can he best attain his purpose? From the point of view of the audience, it is a question of rights. What claims have the audience upon a speaker? What have they a right to demand of him? An audience has frequently to exercise patience and long-suffering, and I think you will admit that the hearer's end of the bargain is not to be altogether overlooked.

But while these are seemingly divergent points of view, fortunately they come close to merging into one another. A speaker cannot with impunity disregard matters of common fairness to his audience. If he does so, it is with prejudice to his own interests. A long-winded pedant, for example, who continues to speak after he has ceased to say anything, simply goes on to undo whatever of good he may have accomplished, and in the long run the interests of audience and speaker are probably identical.

I shall take the liberty of dealing somewhat broadly with the subject, and shall take it up primarily from the point of view of persuasive speaking. It is clear that when a person merely expounds truth—explains, for example, wireless telegraphy or the fourth dimension—his attitude toward his audience is relatively a simple matter. If he makes himself *understood*, his purpose is accomplished, and that is all he needs to look after. When, however, a speaker begins to ask people to change their views, to

¹ Read at the convention of the National Speech Arts Association, San Francisco, June, 1915.

discard prejudices, to set aside cherished opinions; when he begins to appeal to motives and feelings, to move men to action—in short, to *make demands* upon his hearers—then it is that a speaker's attitude toward his audience takes on new significance and becomes one of the few big factors in effective persuasion.

How, then, may a speaker be guided into the right relationship to his audience? Well, about the first thing he has to do is to realize vividly that his business is with the minds of his hearers, and that his only legitimate object in speaking is to impress those minds with whatever truth he has to present. He must understand that only so far as his ideas carry, that is to say, find lodgment in the minds of his listeners, is he accomplishing anything; that speaking efficiency is not measured by the noise he makes or the number of words he can utter in a minute—it is measured by the number of vital ideas for which he can find acceptance, which he can make stick in the minds of his hearers.

Now this we may properly call "taking aim" in speaking. But taking aim is a very difficult thing to do; and it is made difficult by the diversity in the mental make-up of the audience. What a heterogeneous mass is the average audience of, say, five hundred people! What a variety of opinions, prejudices, interests, mental capacities! There are prejudices of race, religion, politics, sex, class, country, state, community, social groups, and many others. In point of intelligence, some are well informed, others ignorant; some alert, others slow and dull; some eager for instruction and ennobling influences, others almost proof against both. "There are several audiences in every public assembly." Moreover, on all disputed questions opinions are divided. Some are with the speaker, others against him, and still others indifferent or in doubt. It is plain that if the speaker is there for serious business and not merely for exhibition he must address himself, primarily, not to those who agree with him, or even to those who are in doubt, but to those who differ from him and are hostile to his views. It is only the last class that is the big game, and it is the big game that the wise hunter wishes to bag.

But all this you say is well known. So it is; *but how seldom realized in practice.* Whoever has taught a class in speaking, or

has even heard public speakers, must have been impressed with the vagueness and aimlessness of much of what was said; and you know the old adage—when a man aims at nothing, he is almost sure to hit it. Beecher said to the divinity students at Yale that too many speeches were like Chinese firecrackers, just fired off for the noise they make. Much of our debating smacks of intellectual juggling, one reason being that what is said is not even seriously intended to produce any definite impression on any human mind. There is no identification of interest between speaker and hearer. What seems to concern the speaker the least is the probable effect of what he is saying on the minds of his audience. How seldom the amateur speaker stops to ask himself, Are my hearers following me? Do they really get a hold on what I am saying? Are they coming to think and feel as I do about this question? To me, one of the most hopeful signs of progress is to be seen in a speaker when he stops in the middle of a speech or argument and says: "I don't believe you got that; I don't think I made that very clear. Let me go over it again or say it in another way." When a reaction like that sets in, there is hope. When a speaker can sense whether or not an audience is with him, he has made a great gain. It shows that he is grappling with human minds, and that he has the right mental attitude toward his hearers.

You know it is a very prevelant custom in our intercollegiate debates for the contestants to address themselves to the "honorable judges" and to direct their arguments to those worthy gentlemen. A prominent high-school educator once said to me that he thought it was the aim of the debaters to convince the judges. I should say that that is altogether a wrong attitude. Instead of addressing themselves wholly to the judges, they ought not to address themselves to them at all. Strictly speaking, debaters have no more to do with the judges than a football team with a referee. The judges are in the audience, to be sure, but not really a part of it. They are there, as it were, watching the performance. For debaters to frame their arguments for the judges instead of for their real audience shows how inaccurate may be the aim of young speakers even when they are supposed to have had competent guidance. And incidentally it may be said that judges who do not consider

the adaptation of argument to the audience have something yet to learn of the art of judging a debate.

Now, growing out of this very significant fact that a speaker must take careful aim if he wishes to bring truth home to his hearers is a corollary, namely, that he must understand the workings of the minds that he is seeking to impress. And one of the first things he must learn to understand is the limitations of the mind in the matter of following a speech. This limitation is more or less striking with all audiences, and is especially so with the average popular audience. Hear what an experienced lecturer (Oliver Wendell Holmes) has to say on this: "The average intellect of five hundred persons, taken as they come, is not very high. It may be sound and safe, so far as it goes, but it is not very rapid or profound. A lecture ought to be something which all can understand. A thoroughly popular lecture ought to have nothing in it which five hundred people cannot all take in at a flash just as it is uttered." A study of the great speakers reveals a wonderful simplicity in style. Especially is that true of the orators of the last fifty or seventy-five years, the period during which popular oratory spread through the lyceum and the chatauqua as it has never spread before. There is a charm of simplicity in the addresses of such men as Beecher, Ingersoll, Lincoln, Henry Drummond, Wendell Phillips. Their sentences are short and crisp and simple in structure, while, by actual count, one may discover that for every one hundred words they use, from ninety-two to ninety-five are words of one and two syllables. Not the least element of attractiveness and popularity in Bryan's speaking is the simplicity of diction and outline into which he throws all his speeches. These men understand their audiences, and their genius impels them to present truth in such simple form that the simplest of their hearers can grasp it. They do this, not with a contemptuous air of condescension, but with a spirit of fine appreciation of the demands of their art. It was a habit of Webster's to scatter Latin phrases through his speeches; but he repented, and on one occasion at least expressed the solemn wish that every Latin phrase were out of his speeches. I should say it is a matter of plain fairness to an audience, as well as of good art, that truth be presented simply, clearly, and intelligibly.

I would go farther and say that proper regard both for the audience and for the art of speaking demands that truth be presented, not only simply and clearly, but also attractively. Now, that is asking a great deal of a speaker, a very great deal, but is it asking too much? I think not. Even if the demand were unreasonable, we may be sure that it is constantly and universally made. The reason that people flocked to hear Wendell Phillips and Ingersoll, and now flock to hear Bryan, is that they believe they will enjoy it. If they receive instruction and inspiration in the bargain, well and good. But enjoyment they insist on. Failure to reckon with this demand proves disastrous to many lecturers. It is a well-known fact that when you mention a lecture to the ordinary citizen his face will lengthen, a shadow will fall over it, and he will tell you probably that he will have none of it. Now what he really does not care about is not a lecture, but a poor lecturer. It is the average sort that he does not care about; and I would not judge him too severely for that. A good lecturer has always been one of the biggest drawing-cards on the boards.

Not long ago I had occasion to listen to a professional lecturer who lectures under the auspices of some of the leading universities of the country. The subject announced was attractive, and I was expecting a treat. The lecture, however, was a disappointment. The lecturer spoke for an hour and a quarter, during which there was not one striking illustration, not one stroke of humor, not a touch of what could properly be called originality, not a single climax either in thought or in presentation. The materials of the speech were commonplace; the uses made of them were commonplace; the form in which they were presented was commonplace, and the manner of presenting them was commonplace. The lecture was a dead level of monotony in thought, feeling, style, and presentation. The most remarkable thing about the performance was the patience of the audience.

In marked contrast with this was an hour's discussion of the question of national defense given before the same audience earlier in the week by two university students. Members of the audience were not slow in expressing their appreciation. The difference

was that the students had some understanding of making a speech interesting; the lecturer evidently did not have any.

It is a lamentable fact that many men who go before the public do not appreciate the necessity of making truth palatable to an audience. A public speaker should have "power of statement." A speech without style, humor, originality, illustrations, and other well-known devices does not give an audience a square deal. Emerson uttered a great truth when he said, "Eloquence must be attractive or it is none. The virtue of a book is that it is readable, and of an orator that he is interesting."

If a speaker wishes to come into the right relation to his audience, let him come to understand carefully the workings of the human mind and the manner in which men are guided in their views and actions. Pope's maxim, "The proper study for mankind is man," applies to no class of men more than the public speaker. You know we have radically changed our opinions about the mental life during the last twenty-five years. Man is no longer what we thought him to be. We supposed that he was a reasoning being who fashioned his conduct by carefully balancing the reasons for and against any line of action. We no longer believe that. We know now that most of our conduct is determined by mental processes that do not rise to the level of reasoning at all. If someone were to ask us why we belong to a certain political party, or why we attend a certain church, or why we go to a certain college instead of to some other, or why we wear clothes of a certain cut, or shoes of a certain style, we could not give any valid reasons. We should have to admit that we belong to a certain political party because our father did; we belong to a certain church because we were brought up in it; go to a certain college because our friends do; and wear the kinds of clothes we do because it is the fashion. The man hardly lives who has reasoned himself into a particular religious denomination; and they are few who have reasoned themselves into a political party. Imitation, habit, suggestion—these are the guiding processes. Our lives are ordered largely through social contact with our fellows. We catch opinions in much the same way as we do the smallpox or measles. Man is not a reasoning being, but a suggestible one.

The speaker who would come into a vital relation to his audience must understand these things. He must understand that the highway to the heart does not lie, even largely, through logic. He must come to understand that making himself agreeable to an audience may be much more important than the most subtle reasoning; that a smile is the most contagious thing in the world. An attitude of sympathy, modesty, geniality, good-fellowship, are indispensable to winning audiences. The best drummer is not the man who can talk up his wares most logically, but the man who can make most friends among his customers. The man who can sell the most insurance is not the man who can put up the best argument; he is generally the man who proves himself the best fellow. Many striking examples could be given if space permitted and some will doubtless occur to everybody.

Abraham Lincoln has said many good things, and he has said some good things on this subject. I quote him:

When the conduct of men is designed to be influenced, *persuasion*, kind, unassuming persuasion, should ever be adopted. It is an old and true maxim that a drop of honey catches more flies than a gallon of gall. So with men. If you would win a man to your cause, first convince him that you are his sincere friend. There is the drop of honey that catches his heart, which, say what he will, when once gained, you will find but little trouble in convincing his judgment of the justice of your cause, if indeed that cause really be a just one. On the contrary, assume to dictate to his judgment, or to command his action, or to mark him as one to be shunned and despised, and he will retreat within himself, close all the avenues to his head and heart; and though your cause be naked truth itself, and though you throw it with more than Herculean force and precision, you will be no more able to pierce him than to penetrate the hard shell of a tortoise with a rye straw. Such is man, and so must he be understood by those who would lead him even to his own best interests.

THE RELATION OF THE SPEAKER TO HIS LITERATURE^{*}

DWIGHT E. WATKINS
Knox College

LITERARY interpretation is a most intricate process. The factors of success in it are almost multitudinous. Moreover, they are bound up so closely one with the other that it is almost impossible to speak of any one singly. It is almost beyond the power of mental analysis to say: "Here is one phase of the process, let us study it." For one has no more entered upon its study than he finds that what he has before him is utterly beyond understanding unless he knows something of the other phases.

In this treatment of the reader in relation to his literature, then, I must ask pardon if I trespass somewhat upon the other topics of the day. I shall try to keep within a fairly well-defined zone.

In literary interpretation, first of all, there should be certain broad co-ordinations, such as those of knowledge, culture, and temperament. No person should attempt to interpret literature that he does not understand. There must be a certain knowledge of the meanings of words, and an expertness in drawing simple meanings from involved rhetorical constructions. The reader must have a careful grammatical and rhetorical education. The medium of expression must not in any way hinder the reader from penetrating beyond it to the facts that lie behind. Beyond the mere words, too, there should be a knowledge of the facts for which they stand. A reference to the Malthusian theory in economics or the Ptolemaic theory in astronomy needs more than a bare understanding of the words. All humor dies out of a jovial reference to old Methuselah unless you know how old he lived to be, and how many children he had. So, at first, there should be an equation between the knowledge stock, so to speak, of the reader and the demands put upon it by his literature.

^{*} Read at the Convention of the National Speech Arts Association, San Francisco, June, 1915.

Next, and a step higher than the knowledge co-ordination, one might mention a certain co-ordination of temperament. Certain light, airy forms of literature, I think we may as well admit, are beyond a slow, phlegmatic temperament. A cart horse can never be trained to trot a mile in two minutes, and no more can one who has inherited from a long line of ancestry a certain tardiness of nervous reaction be expected to keep up with the literature that is the product of a brain that has evolved from generations of mental expertness. Humor and stolidity must always seek their own interpreters, and they will always be, at the best, the humorous and stolid. Each reader will sooner or later find the type of literature that best suits his personality, and he will do well to confine himself to this type. For teachers of expression the keen realization of this limitation has a distinct value. Many a teacher's reputation has been enhanced, not by skill in technique, if you please, but by a certain intuitive consciousness of the suitability of a certain nature to certain forms of literature.

The broadest co-ordination, doubtless, might be called the culture co-ordination. The success of a reader very largely depends upon his culture—upon the richness of his personality. How to build up this culture is the great problem of the interpreter of literature. Imagination, of course, has always been spoken of as the great *sine qua non* of artistic endeavor. But too often we put too narrow a definition upon this word. Imagination means more than the mere forming of visual images, as the etymology of the word seems to indicate. There is a larger imagination which brings into play the whole physiological being. Moreover, too much of our imaginings are of a pale, sickly sort. They are confined to the cerebral centers only, and do not ramify and spread throughout the system. There is too little systematic reverberation, as one might say. We pay too little attention to the changes in our physiology that take place outside the brain. Indeed, these are the very essence of expressive work, for unless our minds work through the matter in which they are encased we are void of results with our fellow-men. To interpret the sight of the Grand Canyon one must feel his own deep breathing and hear the subdued tones of those who contemplate its depth. One must feel the spinal shiver as

he looks out upon the magnificent panorama spread at the foot of Mt. Manitou in Colorado, or the wide opening of the eyes and the gentle changing of facial expression as he sees the beauties of the first pink geranium hedge in California. Vocal quality, that talisman of all literary interpretation, is largely determined by these changes, for resonance changes with the bodily texture. But not all the effects of a brilliant and thorough imagination are to be found in vocal quality. The slight pausings, the muscular reactions, all have a tangible effect upon the audience. The lifting of the wings of the nose upon the presence of fragrance, their narrowing upon the detection of a displeasing odor, all these, be they ever so small, are detected by the instincts of the listener. So there must be a broader imagination in the reader, a cultivation of the whole physiological being. The body must be trained to be as sensitive as an electric needle. There must be for every mental idea an induced current of emotion.

In addition to this culture, or I might better say, along with it, there must come an external enriching of experience. The provincial can never have the general interpretative power of the cosmopolitan. The storehouses of experience must be enriched. We must widen our experience with nature and with men. I was interested recently by the account of one of the professors of English in the University of California who had recently taken a trip through the northern redwoods—interested in the valuation he put upon the trip for his appreciation of the word “forests” in literature. So the Alps or the Canadian Rockies must be of value in our appreciation of mountains. We must cultivate a treasure-house of beautiful sensations and pleasing responses if we wish to be well equipped for interpretative work. Take that beautiful sonnet to the “California Poppy,” the *Copa de Oro* (“the cup of gold”), by Ina Donna Coolbrith:

Thy satin vesture richer is than looms
Of Orient weave for raiment of her kings!
Not dyes of olden Tyre, not precious things
Regathered from the long-forgotten tombs
Of buried empires, not the iris plumes
That wave upon the tropics' myriad wings,

Not all proud Sheba's queenly offerings,
 Could match the golden marvel of thy blooms.
 For thou art nurtured from the treasure veins
 Of this fair land; thy golden rootlets sup
 Her sands of gold—of gold thy petals spun.
 Her golden glory thou, on hills and plains
 Lifting, exultant, every kingly cup
 Brimmed with the golden vintage of the sun.

What demands those first few lines make upon experience! How one must appreciate the soft, rich luster of satin; how he must feel its texture through all his being! How that word "vesture" must carry with it its peculiar connotation—the peculiar feature that would not be present in the words "vestments" or "clothing"! How one must draw upon his memory of all oriental pictures and the oriental drama to depict the raiment of the Orient kings! How the Tyrian purple, the scarlet cloak of the Roman emperor, must cause his retina to shrink for its very brilliance! How these things must draw upon one's cultural resources!

But even all this will not suffice for the perfect interpretation. There must be a deeper meaning sought—a truer imaginative significance found in every situation. There must be a peculiar synthesis of all the elements mentioned or involved. The situation must be felt in its entirety. "It is where the bird is that makes the bird," says William Hunt. And how the latter lines of this same sonnet on the California "Poppy" bring out the fact!

For thou art nurtured from the treasure veins
 Of this fair land; thy golden rootlets sup
 Her sands of gold—of gold thy petals spun.
 Her golden glory thou, on hills and plains
 Lifting, exultant, every kingly cup
 Brimmed with the golden vintage of the sun.

Here the fitness of the yellow flower amid the treasures uncovered in '49 must strike home. Here the yellow flower and the yellow metal must be blended in imagination. Here the prophesy of the flower—its manifestation of the state's resources—must be felt. Here the gold of the sunshine must reign over hill and plain. Here the vineyards must contribute their share to the abounding

products of the state's fertility. Here even the Golden Gate and the setting of the Pacific sun must fill out the conception. Here there must be not only depth, but expanse, in the round of our experience. Here must be the power to synthesize many and diverse resources into one rich and variegated whole.

How shall such power of synthetic appreciation be brought about? For certainly it can never be brought about by effort—as we commonly understand that word. We can never appreciate poetry by striving. We must have leisure. To appreciate poetry one must not gird up his loins, but put on his slippers and lounging robe. The body and mind must make themselves plastic and ready to receive. Moreover, there must not be too much attention to details. There must be a broad field of vision and sensation. The situation must flood in upon the soul in its entirety. The personality must push back its boundaries and wait upon a limitless plain and under an eternal sky for whatever message may come.

Perhaps it may seem that all this insistence upon appreciation by the reader is beside the point—when the real goal of his efforts is creating an effect upon an audience. But there is a certain “reciprocity,” between all human beings. Reactions in one of us are caught by organs of sense in our fellows and set up corresponding reactions. Certain tones of voice will set the tears astir almost without fail. Certain quips of inflection will start the smiles likewise. And these are almost too subtle for voluntary reproduction. Nature demands that they be sincere in order to pass current. Counterfeit on the platform is as easily detected as counterfeit in the mart.

But one other necessity presents itself in building up the *rapprochement* of the reader with his literature, and that is the necessity that the reader be in a position to reproduce the fullest appreciation when he appears before his audience. Half the ridicule that of old time was heaped upon elocution was, I believe, due to some such cause. To rise at once to a height of imaginative conception worthy of the opening lines of many a poem is practically impossible. The mind must gradually work away from the platform, an auditorium, an audience, to the fields depicted in the literature. I presume that is why musicians sometimes give slight verbal introductions to their

renditions. Such introductions help to build back to the mood of the compositions. Of course these help the audience, too, and their greatest value may lie in that direction, but they are of great help to the reader also.

Briefly, then, there should be a knowledge co-ordination between the reader and his literature. He should be capable of understanding the language and the facts before him. There should be a temperament co-ordination. Every reader should select the literature that best suits his personality. There should be a culture co-ordination. Richer, deeper, responses should be sought. The external experiences of life should be enriched. There should be no striving, but a calm and receptive mood. And on the platform care should be exercised that the mind is in full accord with the mood of the literature to be read.

THE PROFESSIONAL OUTLOOK¹

J. M. O'NEILL
University of Wisconsin

IN OPENING this first annual convention of the National Association of the Academic Teachers of Public Speaking, I purpose to submit for your consideration certain aspects of the present professional outlook as I see it. I believe that we stand today at a very important point, and that the professional outlook is in many respects a new one—is brighter and better than it has ever been in the past. Before we go on to the consideration of more particular questions, many of which involve a decision as to whether the power and influence of this Association shall be used in one direction or the other, let us consider our position and our strength. Let us get our bearings and take a glance at some of the larger problems that are before us.

The point of view is of great importance in any outlook. Where do we stand? We stand on the first position ever gained by the united teachers of our field. Never before has there been gathered in conference on the affairs of our profession a body of teachers, and teachers only, representing such a complete distribution geographically and in grades of institutions. Our members are distributed over thirty-three states, extending literally from Maine to California, from Oregon and Washington to North Carolina and Virginia, from the Dakotas to Louisiana. Our members are the teachers in institutions of every grade—the universities, colleges, normal schools, public high schools, and private preparatory schools. In the institutions of college and university grade we have practically all the teachers there are, and when satisfactory methods of reaching the others are devised we expect to have all of the teachers in the schools.

So for the first time we stand united; we have reached the first position necessary for proper *professional* advance. Our point of

¹ President's address, First Annual Convention, Chicago, November, 1915.

view, then, is that of professional solidarity, united for the advancement of whatsoever things are right. Do not misunderstand me to mean that we are all *agreed* on what *is* right. No such calamity is possible. I feel confident that we shall be spared the blight of unanimity of opinion for some time to come. But I am also confident that we have here a unanimity of loyalty to the profession as a profession—an *esprit de corps* embodied, and made potent therefore on a national scope, for the first time in history. Such is the point at which we stand.

Now, let us take in the view. What do we see? Toward what have we set our faces? Along what road lies our progress? There is only one way to look, only one direction in which to move, only one trail along which we as a profession must look for "enduring satisfactions." The field before us is a field of *academic* endeavor. The rewards we must strive for are the rewards that come from academic success. Non-academic and extra-curricular triumphs and victories must not be the most prized distinctions. The platform and the stage must give way to the study and the classroom as the scenes of our best and most important work and our richest and most enduring rewards.)

It is toward educational achievement that we must set our faces. It was to educational achievement that this Association dedicated itself by the very resolution that brought it into being as a formal organization. It was formed ("for the purpose of promoting research and more effective teaching.") It was in order to advance these purposes that teachers the country over have joined our ranks. It is the success of the scholar and the teacher that we must honor. It is in one or the other of these proper lines of educational activity that we must do our work. So it is a scholars' and teachers' road that we see before us. It is the road we are already on, and there can now be no turning back. And along this road we find the professional opportunities and responsibilities of teachers—opportunities and responsibilities similar in many ways, to be sure, to those met by all real teachers in every field of education. But there are some aspects of these opportunities that are peculiarly significant to us.

May I mention three general opportunities which the professional outlook holds for us today as it has never held them before?

The first is a basic one out of which the other two grow. First, we are as a profession today free to control our own professional existence. We have freedom and power to work in our own way. Individuals have had this in the past, but the profession never. This Association and its *Quarterly Journal* make possible for the first time the expression and circulation of real professional opinion, backed by a sufficient number, sufficiently distributed, to have the force of the authentic expression of teachers in this field. And this means that we have for the first time an opportunity to educate and develop a professional opinion. This is professional freedom. Professional freedom means an intensification of interest and study in this field. It means that specialization which alone can make deep and adequate searches for the truth. There is evident already an awakening that means better scholarship, more scientific research, better teaching in this field. It means the passing of the day of guesses and thumb-rules. All this is coming because the *opportunity* for its encouragement and expression exists now as it has never existed before.

In rejoicing in this new freedom and power which we now have as an organized profession, and which we as individuals now have as a rule in our department work, I trust there is no trace of antagonism to, bitterness toward, or disrespect for, our foster-mother, the English department. It is true that in some institutions the child and its foster-parent have contended with each other in the past with varying results. In some the child has been spanked and locked up in a dark closet for daring to presume to grow up. We should in common decency organize rescue parties to liberate such prisoners. But fortunately, in most places no such educational catastrophe has occurred. The necessary and natural freedom of the offspring has resulted in a separation accompanied by the cordial mutual respect and help usually found between parent and child after the latter has come to man's estate and established himself on his own responsibility. If in some places the two have decided to occupy the same house, well and good. Let us not quarrel over details of domestic economy. That the child shall be allowed to grow up to the opportunities of maturity and freedom is the only essential thing.

Of course, I do not mean by this freedom which I have mentioned anything akin to license. We have, of course, the checks and limitations of other teachers in other departments. We must necessarily and properly be held to what the academic world considers worthy and reputable, and we are subject to the restraining power of budgets and administrators. But in the same way that other groups of teachers and other professions are free to carry on their own affairs we now as a profession are free and are ready to take care of our affairs. And of course I do not mean that this freedom is dependent upon, or must be made use of in, an offensive and defensive warfare with English departments. In regard to the "powers without ourselves which work for good," we ought to give particular sympathy and support to our colleagues working in English departments. From the very nature of the case the work of the two departments must be interrelated and sympathetically adjusted at many points. This is evident from work now being done in classrooms by some English teachers, from the activities of organizations of English teachers, and from the activity planned by the newly organized Committee on American Speech, of the National Council of Teachers of English. All this is as it should be, and I feel confident that this association and the members of it are ready to work with English teachers and English teachers' organizations for the common good of education. I feel, however, that there is one frank warning which needs to be given at this time. Some of you probably already realize the danger; others do not. It is this: As the result of the experience which I have had in connection with my own work, and more especially with the affairs of this Association since a year ago, I have been forced to the conclusion that there is one type of English teacher who is a distinct menace to the discovery and dissemination of scientific truths in this field, and to the proper methods of administering, in classroom and clinic, to the needs of the young people in the schools of this country. I say, there is one type of English teacher who at present distinctly menaces progress in these lines, and, strange to say, it is not that English teacher who ignorantly opposes serious oral work in any form, who is cocksure that there is nothing worth while in public speaking. It is not this hostile and indiscriminating

critic of public speaking and public-speaking teachers, who is still to be found in some backward English departments. Fortunately, this type has largely died out or been subdued by the more intelligent members of his profession. And, of course, the dangerous type is not found among those English teachers, who are very rare, unfortunately (but specimens have been discovered), who have a whole-hearted respect and enthusiasm for thorough scholarship and instruction in our field, and who, at the same time, know enough about this work to be able to distinguish the good from the bad, to be able to be helpful rather than harmful in their teaching wherever their teaching touches a speaking problem. The type of English teacher toward whom we must individually and collectively be on our guard is found among those teachers who profess a deep interest in public speaking in all its phases, who perhaps say that it is the coming thing, a great discovery, a wonderful labor-saving device. Their technical training is so woefully deficient that they have an entirely erroneous conception of what constitutes thorough or even intelligent instruction in any of the phases of public speaking, and they are likely to do as much harm as good when they attempt to give any instruction or advice in this field. This type of instructor usually has a few very definite and very forceful principles which constitute his working knowledge and professional code. Such statements as "Open your mouth," "Throw back your shoulders," "Stand on two feet." "Have something to say," "Never use notes," "Don't shout," "Be clear," "Talk out loud," "Don't make gestures," and similar puerile, if not erroneous, banalities, constitute their stock in trade. Now let us ignore those of the first type that I have mentioned, for that will make them most unhappy and least effective. Let us cordially encourage and support the second type, for that will help to make the truth prevail. And let us, always and everywhere, individually and as a body, oppose, expose, and depose those of the third type who persist in their sins. Let us educate wherever possible, and where this is not possible, annihilate this third type, whose ignorance, working often under the garb of sympathetic co-operation, does more harm in a week than the well-informed English teachers are able to counteract in a month. It is here, precisely as in most

other fields of human endeavor, that the well-meaning incompetent is the greatest drag on the wheels of progress and the greatest aid and ally of the enemies of progress.

So much for our general opportunities of freedom and power and for our relations with those most closely associated with us in the past and present. Now I wish to consider two great groups of opportunities and responsibilities arising out of the possession of this freedom and power. It is of course true here as elsewhere that opportunity connotes responsibility. The two go together; and I wish to consider them together in regard to two general phases of our present professional outlook: first, in regard to the conditions that are to obtain in the immediate future—the period of activity of the present generation; and, secondly, in regard to the training of those who are to succeed us.

The first one of these duty-laden opportunities which seem to be knocking loudly at our professional door today is the opportunity to establish afresh and anew the codes, conventions, and standards under which we *today* shall do our work. The statement is made continually that we lack standards, that we lack standardized truths, that we lack common knowledge and codes and conventions. There have been long in this profession individuals and departments having admirable codes, conventions, standards, and ideals, but the profession, as a profession, cannot be said to have had anything of the sort; so that we have now the opportunity to organize and formulate the ethical and professional codes and standards which should obtain throughout the entire profession.

Today we *as a profession* must take upon our shoulders the responsibility for the things that happen in this field. Since we are organized, since we have the means of educating, ascertaining, and expressing the professional opinion of the country, we may as individuals no longer entirely escape all responsibility for what takes place outside our own departments. We are now comparable to citizens of an organized state, no longer merely the irresponsible explorers or exploiters in an unorganized and lawless frontier. From now on, in this sense, it is my business and it is your business what takes place even in institutions far removed from us. Bad practices indulged in in one section reflect upon the profession as a

whole all over the country, and so we as a profession have the responsibility now of saying whether the purposes of the workers in this field shall be education or exploitation; whether the objects we shall set before us shall be scientific training for all who need it or artistic exhibition for the few who don't; whether we are to be educators of unpromising students who may be benefited by proper treatment or whether we shall be trainers of prize specimens who perhaps would be most helped by being kept out of the public eye.

A very particular and definite responsibility in this group is the professional responsibility for the standards of grading and rating pupils, teachers, and departments. Is rating to be done on something similar to batting averages in public contests or on the meeting of educational standards applied here as they would be applied in any other department of education? What can the profession do in regard to this, do you ask? Is not this something which must be left in the hands of each individual? Decidedly "no"! The profession can do much. I think it may be well at the meeting on Saturday afternoon to consider the advisability of appointing a committee to look into certain tense situations growing out of improper attitudes toward contests and decisions and their relation to teachers and teaching on the part of different institutions in this country. It is a fact that today in the United States there are not only high schools and academies, but there are colleges and universities, in which the teachers of public speaking, who are presumably and formally upon the same footing as teachers in other departments, are actually, as a matter of fact, given to understand by those in authority that their permanence in their positions, their promotion, and their salaries, are dependent upon the victories which the institution can win in intercollegiate oratory or debate, sometimes, even, without giving these teachers authority over such contests! This is, in my opinion, a very grave menace to the proper development of instruction in this field. I believe it is so grave that this National Association should put itself on record as being so opposed to this practice that we shall make it our business to find out the facts in any case in which a member of this Association charges that he has suffered in any of these ways on account of defeats in intercollegiate contests. We can have a committee

appointed which will investigate every such case, which will discover the facts and publish the facts. We can see to it that any reputable teacher who loses a position for any such reason as this shall have the support of this Association in getting a better position. We can see to it that any institution, from a crossroads high school to a great university, shall have the opposition of this Association, and every member of it, in its attempt either to fill any vacancy caused by such an action or to find reputable opponents for intercollegiate or interscholastic contests. I believe that this is one point in which this Association can practically enforce its own ideals. The very knowledge that we were ready to do it would probably deter officers or boards who are contemplating this sort of action, and certainly one or two cases properly exposed, and published in every state in the Union, would have a very salutary effect.

A second professional responsibility which we now have an opportunity to face hopefully and frankly concerns our attitude toward each other, not toward students or administrators. It is largely our attitude as scholars. Shall we work with each other as scholars work in other fields? We must now take a professional responsibility for the things that are generally approved or generally discountenanced in this work. Questions of professional ethics must be met frankly and discussed openly. If we fail to discountenance certain practices because they have long been followed by men whom personally we do not wish to offend, we are not living up to this professional obligation. If we are too polite to mention the shortcomings of any book for fear of hurting an author's feelings, we are quitters in the fight for better things.

Take the question of private lessons and special fees. I do not wish to say that, wherever such a system exists, its purpose is exploitation rather than education, but I do say that this practice is much overdone, that there is a widespread feeling, which I believe has some foundation, that this system fosters quackery and is largely a money-making scheme. The principal point I wish to make in regard to this is that this is a *professional* question. We cannot say, "This is none of our business." If you see to it that there is no abuse of this matter in your department, have you done

your full duty? No, you have not. It is your business to work for the elimination of evil practices over the entire field. The reputable physician has not done his full duty when he refrains from quackery himself. It is his duty to the public, it is his obligation to his profession, it is a point of honor in his ethical code, to oppose all quacks, to refuse to recognize and affiliate with any quack. Professional ostracism of those who refuse to live up to professional ideals is a weapon we should borrow from the medical profession. Through properly constituted instrumentalities this association should make investigations, recommendations, and decisions for the instruction and guidance of the whole profession in these matters.

Perhaps some of you are asking why we need to do such things, when we find no parallel in the departments of English or mathematics. Why take the medical profession as a model? The answer is that we have a peculiar problem here that does not bother the teachers of mathematics or English. This arises from our youth as an academic department, and from the unsavory practices and reputations of many who are in some way rated as our professional forbears. Probably there is not one of you here who has not suffered in some degree because someone has *assumed* that you believe and practice what Mr. A or Miss B believed or practiced in 1870, or even a less remote time, or that you countenance or approve what is done *now* in some institution where high ideals have as yet been neither developed nor imported. Our past, or at least the past which is credited to us, is not all that it should be, and in order to rid our work of the hindrance of this inheritance we must take positive, aggressive measures to demonstrate to our colleagues that the ideals and methods of our profession (not simply of ourselves) are on as high an ethical and educational plane as those of other academic departments and honored professions. "Watch well yourself and leave the rest to God" is not a complete code when one is bound up in a large enterprise with the godless.

What I have said here applies to the indelicate use of the material of another without a scrupulous giving of due credit. How many books on public speaking are simply rehashes of other men's writings, padded with selections also gleaned from other men's sheaves? Perhaps no larger proportion than may be found in other depart-

ments, but I am afraid there is. But anyway, because we are so much in need of careful and honest scholarly work (we may as well admit it) it seems particularly bad to see the number of books of this sort in our field that somehow get published, and even praised and bought. Now, I am far from saying that we should not draw on the findings of others. I am insisting only that as a profession we must insist on an honest crediting of all our borrowings. I believe that we should follow to a certain point Honer's example (as related by Kipling). We ought to go and take what we think we may require, but we must insist on a more accurate documentation than can be afforded by an exchange of winks. We must insist on this respect for the product of others in order to encourage those who think they have something good to publish it, that we all may have the proper and legitimate use of it, rather than seek to restrict its use to their own classes or schools.

Perhaps our biggest problem in regard to the use of the products of scholarly research is this: What attitude are we to respect and encourage on the part of the person who makes an important discovery or perfects an improved method? Is such a one to give the benefits of this to the profession for the good of education, or is he to keep it a well-guarded secret in order to profit by using it himself for good fees paid by those who need it? Is a discoverer to publish his results, using only the recognized and legitimate protection of the copyright, and relying on professional ethics for the respect of this and the granting of credit due, or is he to found a "school" and charge a good round fee for the benefits of his discovery? Suppose a member of this Association, as the result of careful and elaborate research in voice or speech, should discover a new and effective way of treating certain weaknesses. Should he practically patent the process, as would the inventor of a new kind of churn, or should he give the process to the profession as would the physician who discovered a cure for cancer? We as a profession can help to bring about the latter attitude by realizing the importance of it, by respecting the copyrights, and by honoring the professional devotion of the discoverer, and at the same time adopting a much less cordial and less respectful attitude toward all who act the other way.

Yes, we must as an organized and unified profession make use of our opportunity to acquit ourselves of our responsibilities in these things I have mentioned—the problems of codes and standards; the problems of the importance and influence of extra-curricular victories and defeats; the problems of the professional ethics involved in our mutual relations; the problem of fees and plagiarism; and the use of new discoveries and methods—the results of scientific research and scholarly investigation. This is one group that we must attend to.

Now a brief comment on the second big group, which has to do with the training of our successors, and I am done.

We have now a professional responsibility for the foundations of the future—and for the first time we have a decent opportunity to take a hand in laying these foundations. We can do something now on an effective scale. The work and achievement of the next generation will largely be conditioned by the atmosphere in which we train our students of today. It is for us now to make the most of this opportunity of laying the proper foundations for the scientists and teachers, the scholars and administrators, who are to follow us and take up the work as we lay it down. The opportunity of training the young people who are entering this field as the realm of their life-work is an opportunity to which we must pay the most thoughtful attention. We must realize our responsibility for the professional ideals we inculcate in our students who are to take up our work. Are they to be teachers or time-servers? Are they to give their utmost to the profession in educational service or to get the utmost out of the profession in dollars and cents? Are they to be scholars and investigators who are contributing to human knowledge by a patient searching and testing or contributing to genuine education by thorough and intelligent instruction of the great mass of students, or are they to be an unreasoning and unquestioning light brigade of thumb-rule practitioners? It is for the members of this association to say.

These, ladies and gentlemen, are some of the questions that we must answer as a profession. It is no longer sufficient that we answer them as individuals. And it is no answer to any of us to say that if we will see that our own department and our own classes

are what they should be we shall have done all that can be expected of us; that we should mind our own business and leave other people alone. These matters are our business. They are as much our business as the problems of the city are the business of each citizen. It is our business as a profession to make the most of these opportunities and to live up to these responsibilities. This is the business of this Association. In this union of teachers we have the only body that has the power to attend to this business. Let us here at this convention adopt such policies and take up such lines of action as will show all interested in American education that this Association proposes to attend to this business in every corner of this country and in every type of institution. We shall doubtless be laughed at by those who cannot understand, and called impertinent by those whose interests are best served by the absence of proper conditions. No progress has ever been made in any field except in the face of such laughter and such cries of impertinence and interference with personal liberty. I trust that this National Association is not to be deterred in its proper work by the jeering of those who cannot understand or by the opposition of those who cannot afford to see improvement come.

This, ladies and gentlemen, is the professional outlook as I see it. These are the problems, the difficulties, the opportunities, the responsibilities that are before us as a profession. Have we the courage and the self-respect to advance in the face of this outlook, or, startled by this view, afraid to meet the trials before us, shall we disband and sneak back disorganized to the shelter of the confusion that is behind us? You practically have the answering of this question in your hands at this convention.

THE ORGANIZATION OF DEPARTMENTS OF SPEECH SCIENCE IN UNIVERSITIES

CHARLES H. WOOLBERT
University of Illinois

FOR three years I have been facing the question: Should speech matters be taught in the department of English or in a separate department? Owing to the peculiar circumstances of my position and my personal feelings in the matter, I think I have had to canvass this issue more diligently than most of my colleagues. While I am responsible for all matters pertaining to public speaking and oral expression at Illinois and hold an appointment as a member of the department of English, yet personally I am uncompromisingly of the notion that the two things do not belong in the same department at all, any more than do political economy and political science, or chemistry and physics, or psychology and education. Thus having kicked against the pricks part of the time, and the rest of the time having gone through the manual of arms like a good soldier, I have had one or the other side of the case thrust before me practically continually. Recently President James asked me to state my ideas on the organization of a separate department for speech studies and arts; the editor of the *Quarterly*, having read a copy of my report, asked me to put my ideas into shape for this month's issue; hence this article. No other explanations or apologies need be offered. Let this one statement of my aim suffice, however: I have prepared this outline with the idea of showing that speech science and art can be put upon an academic basis acceptable to the most skeptical administrators and the most scientifically disposed professors in the educational world today.

I. THE NEED OF SEPARATION FROM THE DEPARTMENT OF ENGLISH

In order to answer the question: Should speech studies be given a separate department? we are forced by circumstances to

face the question in a revised and more vital form: Should speech studies longer be kept within the jurisdiction of the department of English? As the following case is made out strictly with the needs and requirements of universities in mind (I am ready enough to agree that the colleges are not governed by the same conditions and do not feel the same needs), the question revised again should read: Should speech studies *in universities* longer be kept within the jurisdiction of the department of English?

It is my contention that there should be separate departments for these two lines of study, because *they are essentially different disciplines*. In the first place, they differ in their field of operations. English is given up specifically to thought that is written, speech science to thought that is spoken. English can be used as an avenue to the doctorate only in the form of a study of philology, literature, and criticism; the advocates of the strictest treatment of English as a science—notably the defenders of the Harvard idea—flatly assert that there is no way of obtaining the doctorate through rhetoric or speech studies; primarily it rests upon philology. The degree of Doctor of Philosophy at Harvard is given, you will note, not in English, but in English *philology*. Only by investigations in the field of the written word can a scholar win his place in the field of English. Whatever studies he carries on in expression, rhetoric, or dramatic art must be only a means to the end he seeks and never the end itself. Speech science, on the other hand, must be built on a basis of oral expression and can lead to academic honors and dignities only by studies and investigations into speech and its kindred oral sciences and arts. The two disciplines ought never to be confused, since they are so easily kept apart.

Then again English and speech science differ in viewpoint and outlook. Here we encounter a very striking difference and one not noted often. English is concerned with the past more than with the present, while speech science must occupy itself more with the present than with the past. To some this may seem like no reason at all, but consider it: there is a difference so vital here that an understanding of it helps to settle the issue at stake. The teacher of English, especially the accredited scholar, finds himself

most happy in his work when he is immured in his library, surrounded by books. Occasionally he is drafted to teach rhetoric, higher grammar, and standards of criticism; but such tasks he is prone to look upon as his contribution to the world's drudgery. Give him his choice and he chooses the library and the notebook. In other words, if he is asked to choose between the two activities, first, teaching students an art to be used in the present, and, secondly, investigating the literature of the past, he will choose the latter; his training has brought him to this. But the man who is rightly trained to teach speech science finds his greatest inspiration in giving the world something for the present, in helping men and women to make speeches, to interpret literature, and to present the drama for the profit and delight of others. The difference is made clear by the difference in permanence of the memorials of the two activities: the memorials of the teacher of English can be preserved in durable form; those of the teacher of speech science are ephemeral and of no enduring permanence; they pass away with the age that produces and receives them. Surely this is a difference of far-reaching significance in determining the place and function of speech science.

Then again the difference in the disciplines shows plainly when the two are compared with the so-called "pure sciences." It is only by a stretch of the term that English can claim sanctuary as a science; or else the effort to make the subject qualify as a science entails a most rigid and hard limitation of the field of its activities. Probably the reason why English at its highest is restricted to philology is that only in philology can the English scholar find activities that lie near enough the boundaries of science. Speech, on the other hand, claims as its ancestry disciplines that are of the elect among the sciences: physics, physiology, anatomy, psychology. Wherein it impinges upon the field of English it touches where English as a science confesses to be least strongly academic: rhetoric, composition, the art of effective presentation.

Then again they differ in methods and aims. English prepares for activities chiefly subjective; it is primarily for the culture of self, for the employment of the man who possesses it. When the student has done his work faithfully in this subject he has filled

his own mind with stores of information, he has cultivated his own powers of criticism, and he has widened his own knowledge of languages. The chief gain accruing is his own. But speech studies prepare the student to affect others rather than himself. His competence in his science is a useless asset unless he can impart to others what they like or need. Hence speech science leads to the public gathering and the crowd, English to the study and the select circle; and the man who is best fitted to enjoy in solitude and to fill his own mind is most of the time least effective in appearing in public and in influencing the minds of others. Thus the two lines of studies present different aims, ideals, subject-matter, methods, and products.

Picture an individual enjoying the finest fruits of a course of study in English, and what do you see? A man sitting at ease, preferably alone, surrounded by books, enveloped in a soul-satisfying silence, taking in the ideas and feelings of the ages to himself. Then draw the likeness of a man fulfilling the highest purpose of a course in speech studies, and what have we? A man in action, elevated upon a public platform, set before a gathering of others, bidding for the eye and ear of everyone present, and giving forth vital ideas and feelings to the people before him. Here you have at a glance the difference in the genius of subjects taught as English and subjects taught as speech science.

One can even wonder how oral matters ever got into the hands of the philologists; such men have not nearly so good a claim on affairs of speech as other teachers and scholars. The fact that the two subjects deal now and then with the same subject-matter does not make the connection inevitable. Such a contention as this would give even a better claim to the philosopher or the social scientist or the historian. As a matter of fact, public speaking is almost as often taught, in high schools especially, by teachers of history as by teachers of English. The work is kept in the department of English only by tradition; and the attitude of the scholar in English toward it is almost invariably hostile, or at best lukewarm. In fact, the English scholar finds no enthusiasm for giving time and thought to speech matters; he is practically always content to consider it an "adjunct"—I have been told pointedly that

that is all it is. Also I have been told by an eminent English scholar that the problems the speech specialists set themselves appeal to him as of no interest whatsoever. It is inevitably so—an attitude with which we cannot have the slightest quarrel; for the speech specialist feels precisely the same way about the problems the philologist sets himself—also very naturally and properly. The one cannot estimate values in the other's field any more than the economist can feel the sociologist's fine enthusiasm for his peculiar problems, or the chemist can appreciate the biologist's thrill for his special tasks. The disciplines are surely divergent enough to make different appeals to scholarship and to attract different types of mind.

So much for the need of a separate department as determined by theoretical considerations. Note now a practical difficulty. Assuming that a department of English would grant a teacher of speech as rapid advancement as it gives teachers of English—and this taxes the imagination heavily—still a professor of speech science is out of place in a department of English. No matter how well trained he may be for the work or how well liked by his colleagues personally, still he is in the wrong pew and cannot escape embarrassment and intolerable restrictions. Clearly he can contribute practically nothing to the councils of the department; for he does not possess the right kind of information and experience. When issues of vital moment to philology, literature, and criticism arise, he can offer nothing of value to their solution. Even worse, he cannot sympathize with his colleagues' point of view; he must necessarily have a sense of values considered by them warped and distorted. He must put his emphasis in one place and they in another—if he and they are true to their respective callings. Most of the time he will think they are threshing over old chaff, and they will think he is pursuing a will-o'-the-wisp.

All this assumes, however, that they pay any attention to him at all; there is always the chance that many of them will not even see him on the horizon. Then his intrusion becomes most painful. If he is worthy of his calling, he will be profuse in his demands for teachers, equipment, books, courses, lectures, debates, readings, plays—all costing money. If the department of English is also

true to its calling, it will much prefer to place this money elsewhere; it too has need of instructors, courses, lectures, books, and equipment. Tension is simply unavoidable; yet the speech teacher is obviously in the minority, and the inevitable result must be that he has to be outvoted on any showing of hands. What he gets must be by courtesy only; he cannot enforce a single demand. Under such circumstances he necessarily becomes a belligerent *insurrecto* or else knuckles under and meekly receives whatever is doled out on his platter. Only under some system of real and unqualified independence can a professor of speech get anywhere within the department of English; that is to say, only under such conditions of freedom that the whole logic of the case adds to the contention that he should be free from English domination and in all reason should be in a department of his own.

And the experience of our most important universities bears out this contention. Wherever public speaking, oral expression, and all phases of speech art and science are kept under the jurisdiction of the department of English, they are relatively weak, lacking in aggressiveness and originality of enterprise. The list is an obvious one: Harvard, Columbia, Yale, Princeton, Pennsylvania, Illinois, Ohio, Indiana, Missouri, Nebraska. This is a formidable array, it is true; one might argue from it that here we have proof enough of the lack of value in speech subjects as a university discipline. But note that this judgment must be only the judgment of the departments of English of these institutions; they it is who declare that it must be only an adjunct, who fail to develop what they have, who must be charged with acts of repression or with a failure to see new possibilities for growth. For by the same sign, where speech matters are placed by a university in a separate department, they are aggressive, positive, original in experiment, and enterprising in activity. The list is very well worthy of careful note: Cornell, Wisconsin, Michigan, Chicago, Northwestern, Iowa. In every one of these institutions strong men, unhampered, are working out new ideas and giving impetus to the teaching of speech in all its forms. Their imaginations have free play and they are privileged to move ahead. It would be of vital interest to detail their activities, but lack of space forbids. On the growth

of this list depends the future of speech as a science and an art in schools, colleges, and universities.

II. THE ORGANIZATION OF A DEPARTMENT OF SPEECH SCIENCE

But some men will say in reply to the contentions just made: "Ah, you omit the very essence of the matter—speech subjects do not possess the disciplinary value necessary for recognition in universities; whenever such a separate department is established, it is without adequate base in strong academic work." But this objection is only superficial; it comes from those who either have not had a vision of the field, or who have reasons for wanting to keep speech in the background. To show, now, how extensive a field is covered by speech science and how fruitful it is, consider the following headings:

A. THE SCOPE OF SPEECH SCIENCE AS AN ACADEMIC STUDY

1. Phonology

- a) The physiology of the voice
- b) The physics of sound
- c) The psychology of audition
- d) Phonetics
- e) Orthoëpy

2. The Technique of Expression

- a) Vocal technique in speech
- b) Bodily action, posture, and gesture
- c) Criticism and critical standards of voice and action
- d) History of elocution

3. The Psychology of Expression

- a) Adjustment of mind and voice
- b) The relation of the receiving mind to the expressing mind
- c) The psychology of meaning and thinking
- d) Interaction of thought-processes and vocal methods
- e) Memory, perception, imagination, and ideation in speech

4. Application of Laws of Expression

- a) Reading
- b) Interpretation of literature
- c) Impersonation, dramatization, and acting

5. The Acting Drama
 - a) The mechanics of acting and play-directing
 - b) Stage arts
 - (1) Scene-making and stage sets
 - (2) Costuming
 - (3) Make-up
 - (4) Music
 - (5) Dancing
 - c) Stage crafts
 - (1) Architecture of the theater
 - (2) Economics of the theater
 - (3) History of theatrical management and stage traditions
 - d) The presentation of scenes and plays
 - e) Pageants, pantomimes, and the picture play
6. Extempore Speaking
 - a) Principles and methods
 - b) Application by the method of the laboratory
 - c) The literature of extempore speaking
7. Argumentation and Debate
 - a) Principles of argumentation
 - b) Argumentative composition
 - c) Principles of debate
 - d) Practice of debate
 - e) The literature of forensic speaking
8. Persuasion
 - a) Study of the sources of human conduct
 - b) The psychology of crowds, public movements, reforms, and revolutions
 - c) History of oratory and eloquence
 - d) The rhetoric and composition of persuasion
 - e) The literature of persuasion
9. The Pedagogy of Oral Expression
 - a) A study of methods and schools
 - b) Problems of teaching and class management
 - c) The relation of the academic to the commercial and artistic attitudes
10. The Aesthetics of Speaking, Interpreting, and Acting

As a means of showing the relation of speech science to other disciplines, and, more significant yet, of showing the existence of a unique field of speech science, a diagram that presents the case graphically is here presented. A perusal of it at this point will throw light on the topics just detailed.

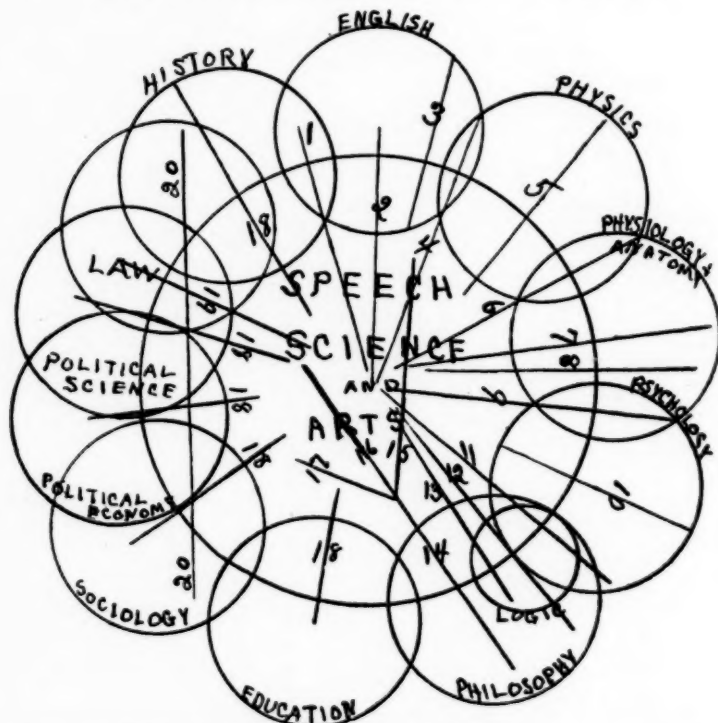


Diagram showing the existence of a special field or Speech Science and indicating the relation of this subject to others.

Let the central circle represent the field of speech science and arts, and the smaller circles those disciplines that touch upon and contribute to it. The numbered lines represent the subjects that these disciplines have in common with speech studies. It is obvious that there is a large field of study and investigation within the large circle, the greater part of which is not provided for by the present departmental divisions of university curricula.

Key to the scheme of numbering:

- | | |
|-------------------------------------|---|
| 1. The Literature of Public Address | 11. Persuasion |
| 2. Rhetoric | 12. Argumentation |
| 3. Criticism | 13. Debating |
| 4. Phonology | 14. Aesthetics |
| 5. The Physics of Sound | 15. Speech Art |
| 6. Elocution | 16. Stage Art |
| 7. Use of Vocal Apparatus | 17. Stage Craft |
| 8. Hygiene | 18. Speech Material |
| 9. Expression | 19. Evidence |
| 10. Thought-Processes | 20. Social Adjustments and Human Behavior |

B. COURSES OF STUDY SUITABLE FOR CURRICULA

From such a large field the task of choosing courses suitable for colleges and universities is far from difficult. Following is a suggested list; naturally it is offered as a suggestion only. No two men would name courses alike; many could add courses not mentioned here. Also the division for undergraduate, intermediate, and graduate courses must be an arbitrary matter determined more by course content than by the mere name of the subject. Thus many matters connected with argumentation, debate, expression, persuasion—in fact, all of the courses suggested as for undergraduates only—can be employed successfully for a type of work eminently suited to graduate study. The list is only a hint of great and real possibilities.

a) For Undergraduates:

1. The Elements of Expression
2. Extempore Speaking
3. Interpretation and Dramatization
4. Argumentation
5. Debate
6. Persuasion
7. The Forms of Public Address
8. The History of Oratory and Orators
9. The Staging of Plays, Pageants, and Pantomimes

b) For Undergraduates and Graduates:

10. Theories of Phonology, Elocution, Expression, and Reading
11. The Psychology of Conviction and Persuasion
12. Standards of Criticism and Appreciation in Public Speaking, Interpretation, and Acting
13. Stage Arts and Crafts
14. The Teaching of Oral Sciences and Arts

c) For Graduates:

15. Aesthetics of Expression and the Drama
16. The Physiology of the Voice and the Psychology of Audition
17. The Forms and Methods of Dramatic Presentation: History and Tendencies
18. The Psychology of Expression
19. The Relation of Expression to Crowd Psychology and Social Movements
20. Studies in Voice and Vocal Methods

d) Research:

1. The Reactions of Hearers and Spectators in Differing Modes of Oral Presentation
2. The Relation of Oral Expression to Belief and Acceptance
3. The Speech Methods and Practices of Various Historical Times, Races, and Peoples
4. The Psychology and Logic of Evidence as Employed in Different Fields: Law, Politics, the Church, Science, Commerce, and Education
5. Standardization of Vocal and Expressional Theories
6. Studies in the History of Expression, Public Speaking, Play-Producing, and Acting
7. The Literature of Oratory, Debate, the Drama, Pageants, and Pantomime
8. Investigations into the Traditions, Ideals, and Aesthetic Standards in the Allied Arts of Oral Expression
9. The Relation of Expressional Methods to the Acoustics and Arrangements of Public Halls
10. Physiology and Hygiene of the Voice
11. Abnormal Mentality and Speech
12. The Relation of the Voice and the Emotions

C. METHODS OF CARRYING ON THE WORK OF A DEPARTMENT

As oral expression has suffered discredit in the judgment of administrators and professors at certain universities and colleges, this is a good opportunity for stating the conviction that there is no reason why the classwork and study of a department of speech science should be in any way inferior academically to the work of other departments. As this discipline covers both a science and an art, there must be balancing of study and laboratory practice. That the subject can be placed on a firm academic footing in both of these particulars is clear. This discussion can be treated under three headings:

1. *Classwork and study.*—All work should naturally rest upon textbooks as a means of studying theory and methods. The improvement in available texts from year to year is most gratifying. Classwork can be supplemented with an abundance of collateral reading, as with any other substantial subject; while the subject offers more than usual opportunities for the writing and handing in of papers. Surely there is no inherent reason why this discipline cannot offer work of as rigid a nature as any department in the curriculum.

2. *Laboratory practice.*—The subject lends itself very well indeed to the method of the laboratory. Where art and science are combined, the class hour can be used as combined recitation, demonstration, and laboratory. In all likelihood there will be a tendency to extend the time given to laboratory work, even to adopting the multiple laboratory period. The use of practice in the laboratory can be utilized for the cultivation of critical judgment and the training in adjustment and co-ordination. Mere repetition for repetition's sake is not justifiable as a discipline; but repetition coupled with a study of adjustment of voice and mind is of the very highest value as academic training. Home practice continues this adjusting and co-ordinating. Then use can be made of the opportunities the student possesses for hearing and evaluating the methods of the speakers, readers, and actors he hears from time to time. Thus an ingenious teacher can employ a practical laboratory in the same spirit as that employed by the teacher of physical sciences.

3. *Research and investigation.*—Under the heading "Courses of Study Suitable for Curricula" (p. 73), have been suggested several fields of knowledge that offer excellent opportunities for the scientifically trained investigator, and, very significant to note, fields that are not now being worked by other disciplines, and yet fields that offer promise of yielding valuable additions to scholarship and learning.

D. QUALIFICATIONS AND PREPARATION OF TEACHERS OF SPEECH SCIENCE

Without question our universities are coming to require more and more that all teachers measure up to a fixed standard, and the teachers of speech science cannot in the future hope for exemption. Here lies one of the chief problems of the coming science: there are not now enough of rightly trained men and women in the field to supply the demand. Eventually the university must replace the special school in furnishing the training that will make good teachers of speech subjects. Then with better recognition of the value of the work will come an increase in the number of courses; and this, in time, will furnish the proper number of teachers. But for the present the harvest is indeed ripe and the laborers are very, very

few; moreover, it will be some years before we shall be able to thrive without the graduates of the special schools. The training they give is right now an asset to the man or woman who has the proper university schooling and academic attitude, though alone it is far from sufficient.

Then it is best that teachers of a subject involving an art should have had some experience in the use of the art. Hence I strongly recommend that all young people wishing to teach speech should acquire experience as speakers, readers, actors, field workers for a cause, or as participants in a speech-requiring profession. Then, too, they add much to their availability if they are writers on speech topics, if they have investigated into the theory, history, or literature of speech, or if they have added a specific training in vocal hygiene and voice methods. To these academic qualifications should be added the sympathy necessary for appreciating the needs of audiences, a feeling for the attitudes of the masses, and—what I regard as very vital—the will to express. Actual participation in one's art tempers judgment and refines theory.

III. THE PLACE OF SPEECH SCIENCE AS AN ACADEMIC DISCIPLINE

The foregoing sketch is full enough to require but little further discussion of the place of speech science as an academic subject. If a case has not been made, little chance remains for it in what can be added. However, a few remarks of a general nature may properly be included; in particular of a nature to meet the fears of those who may suspect that men are recommending the adoption of a discipline that will saddle upon universities a type of work that is now in disrepute among some eminent teachers and scholars. I refer to the work being done by some of the private schools of expression.

The reason speech is backward as a subject has been its frequent lack of academic character. The subject has suffered from precocity, or possibly, we might say, special indulgence. It has been pushed in some places beyond its earned deserts—academically speaking—and has been treated as a child of special privileges. In other words, it has maintained a place in university curricula, beside other disciplines which have been more stringent in scholarly

requirements and more dignified in scholarly achievements. But because it is so indispensable and so universal an art it has been able to claim benefits and dispensations.

But the day of such benefits and dispensations, it seems clear, is past. Speech science, if it is going to persist in our universities, must raise up for itself a corps of fully trained men and women. That these men and women are appearing is a plain fact; that they are coming in greater numbers we have every assurance. Of one thing we may feel certain, and that is that the only sure way to raise them in sufficient numbers is for universities to establish the work on a favorable basis and invite them to come as students and as teachers. A properly organized and administered department in any university can be a center of influence that will be felt throughout the whole country.

Speech science and art are right now enjoying a remarkable recrudescence. Without enumerating reasons here, suffice it to say that they are many and conclusive. Speech in all its forms is so inherently valuable to the human race that it is unthinkable that the educational world will be content to neglect the teaching of it and fail to extend the knowledge of its laws and history. Every sign indicates that in the years to come we shall see greater and greater attention paid to speech and shall find more and more teachers of it employed in schools, colleges, and universities. Speech science has come to stay; it will grow in stature and favor with each passing year.

EDITORIAL

THE NATIONAL CONVENTION

ELSEWHERE in this issue we publish a number of the papers which were read at the national convention in Chicago in November. In the "Forum" section will be found the secretary's report, a copy of the constitution adopted, and other items of that sort. These papers show the high character of the work done in preparation for the convention and of the discussions which were had at the meetings (though some of the best papers have been held over for publishing in the April number of the *Quarterly*). The papers and reports here published make any extended comment upon the work of the convention unnecessary. There are a few points, however, which might well be touched on here. In the first place, the prophecies made in the October *Quarterly* were fulfilled. The meeting *was* the largest gathering of academic teachers of public speaking ever assembled for any purpose. The leading men and women working in this field were present from widely scattered sections of the country. The atmosphere of the convention was all that could be desired, and much more satisfactory than that which often prevails at such meetings. There seemed to be prevalent a whole-hearted desire to *find out the truth* in regard to many difficult questions which came up, without contending for pet theories or opposing methods and systems not one's own. Everyone seemed determined to get whatever help could be obtained from every other person. The determination to work together—to take the good wherever it could be found, and to berate the bad regardless of personal consequences—was most encouraging. All this speaks well for the future usefulness of the national association. All who were present felt well repaid for the time and money it cost. All who could not come this year will be well repaid for making an effort to be present at the next convention.

A STEP IN ADVANCE

THE new constitution and by-laws of the Northern Oratorical League, just published, contain a very encouraging sign of the times. At the annual meeting at Iowa City last May the league did away with the old method of choosing judges in which each university nominated a list of eminent men, giving about each nominee such wholly irrelevant information as his age, education, politics, religion, etc. They also did away with the system whereby one institution could blackball any nominee and prevent his selection, even though all the other institutions wanted him. In place of these regulations, which it is difficult to characterize temperately, the new orders provide that each university shall nominate six men for judges, stating with each nomination the reasons why the nominee is thought to be well qualified to judge this contest. It further provides that any judges nominated by four or more of the seven participating universities shall be selected without further proceedings. The names of all nominees (with the recommendations of the institutions nominating) not selected in this way shall be sent to each member of the league, and the whole list rated by each member in order of choice. These lists will be returned to the secretary of the league, who will determine the average rating of each nominee and proceed to invite them in the order of choice. The complete rating of all universities will be sent to each member of the league, in order that all may know just how each university has rated each judge proposed. This is certainly a big step in advance, and it is expected to do much toward insuring the judging of contests by men who are well qualified to do such judging. May other leagues go and do likewise.

SUPPORT FOR THE "QUARTERLY"

THOSE present at the national convention know that the *Quarterly* is in need of financial assistance. Every member of the association should make a New Year's resolution to do *something* for the *Quarterly* before the first of February. There are a number of things that you can do, any of you. We know from the letters

that are coming in that there are people in every section of the country who are looking for just such a periodical as the *Quarterly Journal*. They are learning about it in roundabout ways and writing to inquire how it can be obtained. It ought to be a very simple matter for every member of the association to send in at least two *memberships* before the first of February. Many of you have colleagues in your department or faculties who would become members or subscribers to the *Quarterly* if you bring the matter properly to their attention. There are also people in every state who are interested in public speaking who are not eligible to join the association or do not care to join, but who would be glad to subscribe to the *Quarterly* if they knew about it. A few *subscribers* could be obtained by each member with very little effort. Sample copies will be furnished by the business manager for your use in this work. Many of you are in touch with libraries, clubs, and other institutions whose subscriptions may be obtained through the simple formality of showing a sample of the *Quarterly* and asking for a subscription. Is the *Quarterly* in your school library? You should find out. Is it in your city library? If not, see that it is there in the future. Many of the members can assist in getting *advertising*. Some of you are in touch with professional schools whose advertising could be readily secured by you. Some of you have such relation with book companies that you could easily get an advertisement if you solicited it personally. Any one of you who is an author of a book in this field should see to it that your publisher advertises your book in the *Quarterly*. If each member will do something in one of these ways within the next month the financial difficulties of the *Quarterly* will be over. The *Quarterly* belongs to the association. It is the property of all the members, and they are responsible for it. The work of building up a proper membership list, subscription list, and advertising list to support this enterprise properly should not be left to a small group and cannot properly be done by a small group. Of course, articles for publication, new items of distinct academic interest, letters and discussions for the forum section, etc., are always welcome and will always be needed, but just at present our financial obligations are somewhat more pressing than our literary

needs. Isn't the national association and its *Quarterly Journal* of sufficient importance to you, for you to do something by way of its support before February first?

A LETTER TO THE NATION

ALL who are interested in absurd criticism of intercollegiate debating will find a delightful morsel on pp. 10 and 11 of the *Nation's* correspondence supplement for December 23, 1915. In a letter written by Mr. Robert Hale, of Boston, there occur in the space of a little over a column more ridiculous statements concerning intercollegiate debate than we have ever before found crowded into the same amount of space. The caricature of debating which Mr. Hale sets up, and then proceeds to demolish with some gusto, is so overdone that we can hardly call it good caricature. It is amazing how much misstatement of fact and loose thinking a man can get into a paragraph when writing a letter to the *Nation* on a subject on which he is apparently quite uninformed. We need not take the space here to discuss this letter in detail, but suggest that you read it for your own entertainment, or that you use it as laboratory material in your Freshman or Sophomore classes. Writing an answer to it would be a good exercise for them in easy refutation.

VOLUME II

It has been decided to consider Volume I of the *Quarterly* closed and to start Volume II with this issue. There are a number of reasons for this. In the first place, the editorial and business management of the *Quarterly* is subject to change at each annual meeting, so that if we begin our volumes with the April number each volume would be made up under the editorial and business management of two different staffs. In the second place, this will simplify very much the clerical work to be done by the business manager and the treasurer. This will make no difference to subscribers, because subscribers for one year will get four numbers regardless of when their subscription starts. New members joining

the association at this time will want to begin with the January number of course, and old members, whose subscription will be paid upon paying membership dues, will be in no way affected, since the national convention decided that membership dues would always be due and payable at the time of the annual meeting. If, in making this change, we have overlooked any consideration and have inconvenienced or mistreated any interested parties, their wrongs will be redressed upon receipt of a statement of the facts. It is so much better for many reasons to have the volumes coincide with the calendar years that we have decided to adopt this policy and to adjust everyone's interests to it as well as possible.

THE FORUM

SECRETARY'S RECORD OF THE FIRST ANNUAL CONVENTION

THE convention was called to order on Friday, November 26, at 9:00 A.M., by President J. M. O'Neill. In the absence of H. B. Gislason, University of Minnesota, Secretary of the Association, H. S. Woodward, Western Reserve University, was appointed Secretary.

The following program was carried out:

FRIDAY FORENOON, NOVEMBER 26

President's Address: "The Professional Outlook"

J. M. O'NEILL, University of Wisconsin

"The Freshman Course in Public Speaking"

WILBUR JONES KAY, Washington and Jefferson College, Pennsylvania

Discussion: MRS. PERLE SHALE KINGSLEY, University of Denver, Colorado

Open Discussion: WINANS, Cornell University; WOOLBERT, University of Illinois; MISS AUSTIN, Central High School, St. Paul; RARIG, University of Minnesota; BLANTON, University of Wisconsin; MISS JOHNSON, University of Wisconsin; CLARK, University of Chicago

"The Oratorical Contest—A Shot in the Dark"

R. B. DENNIS, Associate Director, School of Oratory, Northwestern University, Illinois

Discussion: MISS ROSE EVELYN BAKER, Cornell College, Iowa

Open Discussion: FULTON, Ohio Wesleyan University; WOODWARD, Western Reserve University; KAY, Washington and Jefferson College

"The Choice of Plays"

ALEX M. DRUMMOND, Cornell University, New York

Open Discussion: CLARK, University of Chicago; MISS AUSTIN, St. Paul; MISS JOHNSON, University of Wisconsin; MISS BABCOCK, University of Utah; FULTON, Ohio Wesleyan University; MISS THOMPSON, South Bend

FRIDAY AFTERNOON, NOVEMBER 26

No Meeting

The Public Speaking Section of the National Council of Teachers of English in session, North Room, Auditorium Hotel, at 2:00 o'clock

FRIDAY EVENING, NOVEMBER 26

I

WHAT ACTION OUGHT THE NATIONAL ASSOCIATION TO TAKE IN REGARD TO:

1. Standardized Rules for Intercollegiate Debate?

DR. D. W. REDMOND, The College of the City of New York.

The following resolutions were offered by Dr. Redmond:

Resolved, 1. That as a first step in the direction of standardization of academic debate, students shall be allowed to present only such conclusions as rest upon fact as a basis, and that facts shall be obtained from an ultimate source.

2. That in academic debate it shall be considered to be the business of the negative as well as the affirmative to offer some constructive plan.

Discussion: KAY, Washington and Jefferson; RARIG, University of Minnesota; PRICE, ———; SARETT, University of Illinois; CONRAD, Culver Military Academy.

By vote of the convention Resolution No. 1 was defeated.

By vote of the convention Resolution No. 2 was carried.

2. The Improvement of Speaking Contests in High Schools?

MISS LOUISE ELINOR LYNCH, Gary High School, Indiana.

The following resolutions were offered by Miss Lynch:

Assuming that it is the aim and purpose of the National Association of the Academic Teachers of Public Speaking to take active interest in all the departments represented by the profession, and since the public speaking contests in high schools are not conducted on a satisfactory basis, the following resolutions are offered:

Resolved, 1. That a committee be appointed or elected to arrange for representation of the teachers of public speaking in the National Education Association.

2. That a committee be appointed to formulate rules governing all high-school contests.

3. That all high-school associations be advised that if public speaking contests are held in accordance with these rules, the Association will submit names of members who may be secured as judges.

By vote of the convention all three resolutions were carried.

3. College-Entrance Requirements in Reading and Speaking?

H. H. WADE, Mercersburg Academy, Pennsylvania.

The following resolution was introduced by Mr. Wade:

Resolved, That the National Association of the Academic Teachers of Public Speaking, recognizing intelligent reading and clear expression as fundamental needs in all branches of education; recognizing a present need for a higher standard of reading and speaking in our schools; and believing that this can best be achieved by the adoption of entrance requirements on the part of universities and colleges; does hereby express its belief in the need and value of such requirements, and approves the following action tending to bring them into existence:

1. The President of this Association shall appoint a committee of five members to act in conjunction with him in such action as shall be

deemed necessary in bringing about the adoption of college-entrance requirements in reading and speaking.

2. The activities of this committee shall not be limited except as they shall be instructed to consider, among other points brought up by the Association, the following topics:

- a) The present status of reading and speaking as preparatory subjects.
- b) Relation of reading and speaking to other branches of education.
- c) The means of making college-entrance requirements generally effective.
- d) A basis upon which colleges should build their requirements.

Discussion: KAY; RARIG; MISS AUSTIN; HOUGHTON, University of Wisconsin; MISS BABCOCK.

On motion by Rarig it was voted to amend the resolution by substituting the word "granting" for "adoption" and the word "credits" for "requirements."

By vote of the convention the resolution was adopted as amended.

It was voted on motion made by Gaylord that the following committees be appointed: Nominations, 5 members; Constitution, 5 members; Auditing, 3 members.

President O'Neill appointed the following:

Committee on Nominations: REDMOND (*chairman*), KETCHAM, MERRY, MISS AUSTIN, WOOLBERT.

Committee on Constitution: LANE (*chairman*), TRUEBLOOD, GAYLORD, WINANS, NELSON.

Auditing Committee: McKIE (*chairman*), JOHNSTONE, WOODWARD.

4. The Practice of Publishing and Distributing Briefs, Outlines, Speeches, etc., to Debating Teams in Schools and Colleges?

VICTOR ALVIN KETCHAM, Ohio State University.

The following resolutions were introduced by Mr. Ketcham:

Resolved, 1. That a committee be appointed by the President to formulate a definite policy regarding the publication and distribution of briefs, debates, and orations, and to propose practical measures for carrying out that policy.

2. That this committee be governed in its work by the following instructions:

- a) That the object of the measures proposed shall be to encourage the publication and distribution of briefs, debates, and orations.
- b) That the committee obtain written opinions on any proposed recommendations from those persons now engaged in editing and publishing briefs, debates, and orations or conducting bureaus from which such material may be obtained.

- c) That some practical plan be proposed by which the best material may be selected and made available to all schools and colleges.

Discussion: CONRAD, Culver Military Academy.

Resolution No. 1 was adopted.

It was voted on motion by Winans to lay Resolution No. 2 on the table.

5. Establishing a Summer School for Teachers?

I. L. WINTER, Harvard University, Massachusetts.

The following resolution was introduced by Mr. Winter:

Resolved, that under the auspices of this Association a summer school for teachers be established.

It was voted on amendment by substitution made by Redmond that the subject of a summer school for teachers be placed in the hands of the Executive Committee of the Association for consideration, report to be made at the next meeting of the Association.

It was voted on amendment made by Gaylord that this committee be empowered to establish a conference of teachers the coming summer if the members find it advisable.

II

A Buffet Supper and Reception.

SATURDAY FORENOON, NOVEMBER 27

"Interpretative Presentation *versus* Impersonative Presentation"

MISS MAUD MAY BABCOCK, University of Utah.

Discussion: S. H. CLARK, University of Chicago.

Open Discussion: MCKIE, FULTON, MISS JOHNSON, REDMOND, RARIG, KAY, WINTER.

It was voted on motion made by Rarig that a committee of three or five be appointed to present at the next meeting of the Association a report on the subject of Miss Babcock's paper.

"Research Problems in Voice and Speech"

DR. SMILEY BLANTON, University of Wisconsin.

Discussion: CHARLES H. WOOLBERT, University of Illinois.

"Research Problems in the Science of Speech Making"

JOSEPH S. GAYLORD, Winona Normal School, Minnesota.

Discussion: GEORGE MCKIE, University of North Carolina.

Open Discussion: BLANTON, CLARK.

SATURDAY AFTERNOON, NOVEMBER 27

Business Meeting

The Committee on Constitution (Lane, *chairman*) made its report. It was voted that the report be so amended as to provide for the following standing committees: Research, 7 members; Membership, 3 members. It was voted to adopt the report as amended.

The Committee on Nominations (Redmond, *chairman*), reported as follows:

President: J. A. WINANS, Cornell University.

Vice-President, J. L. LARDNER, Northwestern University.

Secretary, MRS. PERLE S. KINGSLEY, University of Denver.

Treasurer, H. S. WOODWARD, Western Reserve University.

Editor of the *Quarterly Journal of Public Speaking*, J. M. O'NEILL,
University of Wisconsin.

Associate Editors: L. E. BASSETT, Leland Stanford Junior University;
ALEX. M. DRUMMOND, Cornell University; C. H. WOOLBERT,
University of Illinois.

Business Manager, H. S. WOODWARD.

It was voted that the report be adopted. It was voted that the Secretary be instructed to cast the vote of the Association for nominees of the committee.

The Treasurer's report was made by Glenn N. Merry. It was voted that the report be received and placed on file.

The Auditing Committee (McKie, *chairman*) reported its approval of the Treasurer's accounts. It was voted to accept the report of the Auditing Committee.

It was voted that the Business Manager be empowered to appoint an agent in each state to promote the campaign for memberships and subscriptions.

Protest was made by Kay and Conrad against the action taken Friday evening in adopting the following resolution offered by Dr. Redmond:

Resolved, That in academic debate it shall be considered to be the business of the negative as well as the affirmative to offer some constructive plan.

It was voted on motion made by Redmond that the resolution be reconsidered. Discussion by Sarett, Kay, Gaylord, O'Neill, Redmond. It was voted that the resolution be laid on the table for one year.

It was voted that the time and place of the next meeting be left to the Executive Committee.

The Research Committee (Gaylord, *chairman*) made a partial report.

Adjournment.

(NOTE.—Over sixty teachers were present, representing forty-one institutions, located in fourteen states.)

H. S. WOODWARD, *Secretary pro tem*.

THE NEW COMMITTEES

THE first two committees on the following list were elected at the annual convention in November. The other committees have been appointed by President Winans. An endeavor has been made in organizing these committees to have a nucleus of each within reach of the chairman, with other members in more distant sections.

EXECUTIVE

- J. A. Winans, *President*, Cornell University, New York.
 J. L. Lardner, *Vice-President*, Northwestern University, Illinois.
 Mrs. P. S. Kingsley, *Secretary*, University of Denver, Colorado.
 H. S. Woodward, *Treasurer*, Western Reserve University, Ohio.
 D. E. Watkins, *Chairman, Public Speaking Section*, English Council, Knox College, Illinois.
 J. M. O'Neill, *Editor of the "Quarterly Journal,"* University of Wisconsin.

EDITORIAL

- J. M. O'Neill, *Editor*, University of Wisconsin.
 L. E. Bassett, *Associate Editor*, Leland Stanford Junior University, California.
 A. M. Drummond, *Associate Editor*, Cornell University, New York.
 C. H. Woolbert, *Associate Editor*, University of Illinois.
 H. S. Woodward, *Business Manager*, Western Reserve University, Ohio.

MEMBERSHIP

- H. B. Gough, *Chairman*, DePauw University, Indiana.
 W. H. Davis, Bowdoin College, Maine.
 F. M. Tisdell, University of Missouri.

RESEARCH

- J. S. Gaylord, *Chairman*, Normal School, Winona, Minnesota.
 Dr. S. Blanton, University of Wisconsin.
 H. B. Gislason, University of Minnesota.
 Miss Anna H. Hosford, Smith College, Massachusetts.
 Dr. D. W. Redmond, College of the City of New York.
 A. T. Robinson, Massachusetts Institute of Technology.
 George McKie, University of North Carolina.

HIGH-SCHOOL CONTESTS

- A. H. Johnstone, *Chairman*, Hamline University, Minnesota.
 Miss Helen Austin, Central High School, St. Paul, Minnesota.
 C. W. Boardman, Central High School, Minneapolis, Minnesota.
 J. Q. Adams, University of Louisiana.
 J. W. Wetzel, Yale University, Connecticut.

COLLEGE-ENTRANCE CREDITS

- I. L. Winter, *Chairman*, Harvard University, Massachusetts.
 J. A. Winans, *ex officio*, Cornell University, New York.
 I. M. Cochrane, Carleton College, Minnesota.
 W. P. Daggett, University of Maine.
 N. B. Drury, University of California.
 H. H. Wade, Mercersburg Academy, Pennsylvania.

NATIONAL EDUCATION ASSOCIATION

B. C. VanWye, *Chairman*, University of Cincinnati, Ohio.
F. H. Lane, Pittsburgh University, Pennsylvania.
R. L. Lyman, University of Chicago, Illinois.
Miss Frances Tobey, Colorado State Teachers College.
T. C. Trueblood, University of Michigan.

DISTRIBUTION OF BRIEFS, ETC.

C. D. Hardy, *Chairman*, Northwestern University, Illinois.
F. E. Brown, South Dakota State College.
Loren Gates, Miami University, Ohio.
V. A. Ketcham, Ohio State University.
C. D. Crawford, Beloit College, Wisconsin.

INTERPRETATION VS. IMPERSONATION

S. H. Clark, *Chairman*, University of Chicago, Illinois.
Miss M. M. Babcock, University of Utah.
Binney Gunnison, Lombard College, Illinois.
F. M. Rarig, University of Minnesota.
H. M. Tilroe, Syracuse University, New York.

CONSTITUTION OF THE NATIONAL ASSOCIATION OF THE
ACADEMIC TEACHERS OF PUBLIC SPEAKING

ARTICLE I

The name of this organization shall be the National Association of the Academic Teachers of Public Speaking.

ARTICLE II

The management and control of this Association shall be intrusted to the following officers: president, vice-president, secretary, treasurer; and an editorial board composed of an editor, three associate editors, and a business manager, who shall be treasurer of the Association.

BY-LAWS

ARTICLE I

ELECTION OF OFFICERS

SECTION 1. The officers of this Association shall be elected at the annual meeting.

SEC. 2. The officers of this Association shall serve for one year and shall act as an Executive Committee in conjunction with the chairman of the Public Speaking Section of the National Council of Teachers of English and the editor of the *Quarterly Journal of Public Speaking*.

ARTICLE II

DUTIES OF OFFICERS

SECTION 1. The President, or in his absence, the Vice-President, shall preside at all meetings, and shall have general supervision of the affairs of the Association.

SEC. 2. The Secretary shall keep the minutes of the meetings and prepare a memorandum for the use of the President.

SEC. 3. The Treasurer shall be custodian of the Association funds, which he may pay out on the order of the President. He shall take vouchers for all disbursements of money and shall return and file them, and keep an account of all receipts and expenditures. He shall report at the annual meeting of the Association, and his report shall be properly audited by a committee chosen by the Association.

ARTICLE III

COMMITTEES

SECTION 1. The officers of the Association and the chairman of the Public Speaking Section of the National Council of Teachers of English and the editor of the *Quarterly Journal of Public Speaking* shall constitute the Executive Committee.

SEC. 2. There shall be a Research Committee composed of seven members.

SEC. 3. There shall be a Membership Committee composed of three members.

ARTICLE IV

MEMBERSHIP

SECTION 1. The following are eligible to membership in this Association:

A. Any teacher engaged in giving regular academic courses in separate and independent departments of public speaking in

universities, colleges, normal schools, or secondary schools in the United States.

B. Any teacher giving such courses in universities, colleges, and normal schools in any department other than the department of public speaking.

C. Any member of a secondary-school faculty whose work is primarily or exclusively in public speaking, regardless of departmental organization.

D. Any person not included in A, B, or C whose application for membership shall be favorably acted upon by the Membership Committee.

ARTICLE V

DUES

SECTION 1. The annual dues shall be \$2.00, and, in addition, a registration fee of \$1.00, payable at the annual meeting.

ARTICLE VI

MEETINGS

SECTION 1. The time and place of the next annual meeting shall be determined each year at the annual meeting.

SEC. 2. The members present at any regular meeting shall constitute a quorum.

ARTICLE VII

AMENDMENTS

SECTION 1. Amendments of the Constitution or of the By-Laws may be made at any meeting of the Association upon a two-thirds vote of the members present; provided, that notice has been given to members one month in advance.

F. H. LANE, University of Pittsburgh, *Chairman*

J. A. WINANS, Cornell University

T. C. TRUEBLOOD, University of Michigan

B. G. NELSON, University of Chicago

J. S. GAYLORD, Minnesota State Normal School

THE EASTERN PUBLIC SPEAKING CONFERENCE

THE seventh annual meeting of the Eastern Public Speaking Conference, which was the first formed in the United States, will be held at Princeton, New Jersey, on Monday and Tuesday, April 24 and 25. The conference decided last year to accept the invitation of Professor Henry W. Smith of Princeton Seminary.

It is too early to make a complete announcement of the program, but the Executive Committee has been working vigorously for several weeks and is confident that the conference will be the biggest and best that has ever been held.

A feature of special interest and instructiveness that is being arranged for is an illustrated lecture by Professor Miller of the Department of Physics of the Case School of Applied Science. Professor Miller has invented a wonderful machine for picturing sound waves to the eye and for analyzing sounds. This machine promises to be of inestimable value to teachers of voice and offers great possibilities to those interested in doing research work in the human voice. This number alone will be worth coming to Princeton to hear. But many other instructive discussions are promised. Professor Winter of Harvard will read a paper on "Theories and Methods of Training for Voice"; Professor Wetzel of Yale will speak on "The Composition and Delivery of the Oration"; Professor Covington of Princeton will have as his subject, "Are Debating Results Logical or Psychological?" involving the results of some research work he has been doing during the past year; Professor Robinson of the College of the City of New York will discuss "The Organization of Speech Material." Professor Robinson is the author of a very interesting and instructive text entitled *Effective Public Speaking*, which contains a discussion of this very important but much neglected element of speech instruction. Professor Carmody of Union Seminary will have a paper on "Personality in Public Speech." Others who have given a tentative promise to take part in the program are Professor Stevens, who is doing such remarkable work in the presentation of the drama at Carnegie Technical School; President Cain of Washington College, and Professor Marshman of Pennsylvania State College.

Special effort is being put forth to have a large representation of women teachers. A number have been invited to take part in the program. Among those from whom papers are expected are Miss Mary Yost of Vassar College, who has been engaged in research work in argumentation at the University of Michigan for the past two years and from whence she received the Ph.D. degree last June; and Miss Alice Spaulding, Dean of Women at Allegheny College, who has been in Europe the past year and missed the last conference. Both of these ladies were present at the opening conference held at Swarthmore College in April, 1910, and took part in the program. Their return will be welcomed by all.

The first meeting will be held at 10:30 on Monday morning, when an address of welcome will be delivered by President Ross Stevenson of Princeton Seminary.

The program is being constructed with the idea of concentration or intensive discussion of fewer topics and yet so as to leave ample time for general discussion.

The convention comes this year at a delightful season. The weather should be mild and Princeton should be at its best. To one who has never visited Princeton, with all its beauty and historic interest, the convention offers an ideal excuse to go there.

Those wishing to arrange for accommodations should write to Professor Henry W. Smith, Princeton, New Jersey.

WILBUR JONES KAY, *President*

Washington and Jefferson College

WARREN C. SHAW, *Secretary-Treasurer*

Dartmouth College

MR. FLOYD S. MUCKEY ON VOICE

THE *English Journal* for December, 1915, contains an article on "Voice Production," by Mr. Floyd S. Muckey, of New York City, which is of especial interest to voice-teachers and teachers of public speaking.

Mr. Muckey, with the co-operation of the late well-known physicist of Columbia University, William Hallock, has carried

out "a strictly impartial scientific investigation of the action of the vocal mechanism from the standpoint of anatomy (structure of the mechanism), physiology (function of the various parts of the mechanism), and physics (laws which regulate its action)." By means of a resonator such as that used by Helmholtz, the author has analyzed the voices of such well-known singers as Jean and Edouard de Rezke, Nordica, Calvé, and others. His conclusions are interesting, but it is unfortunate that he was unable in some cases to give the facts upon which the conclusions were based.

Mr. Muckey says that one of the things to be avoided by singers and speakers is interference with the action of the vocal cords and the resonance chambers, and that this interference is caused chiefly by the false vocal cords, the articulatory muscles, and especially the action of the soft palate. He says: "We found that the raising of the soft palate shut off the cavities of the upper pharynx and nose and diminished by more than one half the resonance capabilities of the voice mechanism. This action of the soft palate resulted in the loss of more than one half of the voice itself, as shown by our photographic analyses."

I do not quite know what Mr. Muckey means by this. The soft palate is raised against the pharynx wall during the production of every vowel sound, and all the consonant sounds except *m*, *n*, and *ng*. If the soft palate is not raised, shutting off the nose cavity from the mouth for all the vowels and consonants except those mentioned results in a very unpleasant quality of the voice, such as occurs in the case of a cleft palate. If Mr. Muckey means to advocate the lowering of the soft palate in singing and speaking in order to let the sound pass through the nose, his advice must be accepted with reservations. It may be, however, that he does not mean to advocate this; perhaps the limits of his article prevented him from making this point clearer. We hope that in the near future he may write more at length upon some of the points raised by his interesting article.

There are two sentences in Mr. Muckey's article which are so true that they should be engraved and placed in plain sight upon the desk of every teacher who has to deal with the problem of poor voices. They are: *There is nothing mysterious or secret about the*

teaching of voice production. There is no reason why any one teacher of voice production should possess knowledge which cannot be acquired by any other.

SMILEY BLANTON

A MASTER'S DEGREE IN PUBLIC SPEAKING

THE following provisions and requirements for a Master's degree in public speaking have recently been approved by the graduate committee and adopted at the University of Wisconsin:

- I. Prerequisite: University of Wisconsin Teacher's Major in Public Speaking, or its substantial equivalent.
- II. At least one regular academic year spent in resident graduate study.
- III. The completion of not less than 24 unit-hours of graduate study as prescribed in one of the following programs:
 - A. For those specializing in Oratory, Argumentation, Debate, Composition of Public Speeches, etc.:

1. Public Speaking 118a, 118b, Teachers' Problems	(4)
2. Public Speaking 205, Seminar in Rhetoric and Oratory	(4)
3. English 156, Literary Criticism	(2)
4. Philosophy 108, Psychology of the Emotions	(2)
5. Philosophy 213, Advanced Logic	(2)
6. Law Course in Pleading or Evidence	(4)
7. Electives	(6)
	(24)
 - B. For those specializing in Voice-Training, Reading, Correction of Speech Disorders, etc.:

1. Public Speaking 118a, 118b, Teachers' Problems	(4)
2. Public Speaking 201, Seminar in Voice and Speech	(4)
3. Physiology 106	(3)
4. Philosophy 108, Psychology of the Emotions	(2)
5. Philosophy 107, Abnormal Psychology	(2)
6. Philosophy 210, Psychological Seminar	(2)
7. Electives	(7)
	(24)
- IV. The electives allowed must be chosen from graduate courses in Public Speaking, English, Philosophy, Physiology, Education, or those in Drama or Oratory in foreign languages.
- V. Minor changes or substitutions in these requirements may be made to suit the needs of individual students, provided that the recommendation of the professor in charge of the student's major and the approval of the Dean of the Graduate School be obtained.

A REPLY TO MR. ABBOTT

A little space, please, to answer the question asked by Frederick Abbott, in the July number of the *Quarterly*, "Is There a Speaker's Position?" There is no "set" position for the speaker. That theory belongs with the ancient equipment, viz., aspirate voice, oratund, tremors, and all other *defects* that have been used for *effect*. Poise is fundamental to normal mankind. Position is accidental.

The text for all teachers of the spoken word should be *Work on fundamentals*. Develop a sense of poise in a man and you have given him an asset for life. To direct anyone, "Stand so," "Move here," "Gesture there," limits the man's power and directs his attention to externals. Poise should underlie all physical training. Establish a center, free the surfaces, and let the man talk. I have used this method for many years, and even in the high schools the results are wonderful. When you have given a student poise, you have given him something that he takes with him for permanent good. If "the thought is the thing," then why work on English? The man ignorant of rules of grammar or rhetoric can readily get his "thoughts across"; but because he can, we should scarcely admit that the study of English is unnecessary.

Let me add, I learned the meaning of poise in Dr. Curry's school in Boston, and know of no books treating the subject. It has always been a theory of mine that it needs a personal teacher. Position can be learned from books, but not poise.

MARGARET MULLANEY LYNANAH

CORNING (N.Y.) HIGH SCHOOL

NEW BOOKS

Voice and Nerve Control. By JUTTA BELL-RANSKE. New York: Frederick A. Stokes, 1915.

Voice and Nerve Control, by Jutta Bell-Ranske, is a new book on voice-training just issued by the Frederick A. Stokes Publishing Co. The author has had thirty years' experience as a teacher of voice culture and is undoubtedly a successful teacher. If the object of the book were to make the teaching of voice-training more interesting, stimulating, and imaginative it would be quite successful. But when the author assumes to present the scientific facts of the physiology of the vocal mechanism, and then does not do it, she exposes herself to just criticism. There is hardly a page in the first half of the book that does not contain statements which are not true from the standpoint of the physiologist. Also there is a looseness of terms which is quite unjustifiable. Mrs. Bell-Ranske uses terms in a way to suit her own purposes regardless of the way they are used by the physiologist and the anatomist. "Nerve breathing" is proclaimed as something new and unknown before. She says: "Nerve breathing governs what we call complementary air supply, which through a conscious mode of deep inhalation stimulates our entire being and adjusts all the elements of our vocal organs." Contrasted with this nerve breathing we have "anatomical breathing." Of course all breathing is governed by the nerves. No muscle will move unless stimulated to do so through the nerve. This distinction between anatomical and nerve breathing is a distinction which does not exist. "Medulla breathing" is said to be the kind of breathing that we must have in order to have good tone production. The facts are that medulla breathing is unconscious and involuntary breathing, and the breathing that is needed for voice production is breathing which is governed by the cortex of the brain.

I do not in the least know what Mrs. Bell-Ranske means when she says that "the forward muscular expansion of the diaphragm follows anatomical adjustment without any conscious breath or unnecessary force." Also this: "By placing the hand over the diaphragm and drawing a deep conscious inhalation up to the medulla, without giving the body a thought, the student will find that a great *expansion takes place*

in the diaphragm, stimulating all parts of the entire trunk of the body." Evidently the writer still believes that the diaphragm is expanded in order to expand the chest. It has been known for more than fifty years that the diaphragm is contracted in order to expand the chest. Much of the book seems to be filled with esoteric vaporings. It is the same old thing that we find in the books of the wise fakers who fatten financially on the credulity of our countrywomen. What place has a sentence such as this in a book that assumes to present the scientific facts of voice-training? "As we learn to control this mode of breathing [diaphragmatic] we will understand why oriental philosophers concentrate on the nerve system, calling the diaphragmatic nerve plexus 'the sun,' and the brain 'the moon,' for they have long since recognized what, as yet, remains an enigma to most of us: namely, that access to the innermost recesses of our brain can be obtained only through nerve breathing, stimulated to greater activity through conscious inhalation directed from the solar plexus to the medulla." The solar plexus belongs to the sympathetic nervous system and is not concerned with the movements of the inspiratory muscles. The nerve fibers from this plexus control the secretion and movements of the stomach, and some parts of the other abdominal viscera.

The harm that such a book as *Voice and Nerve Control* may do is considerable. Especially the young teachers are likely to accept a book from such an experienced teacher as true, and hence be led astray.

S. B.

Debaters' Manual. Compiled by EDITH M. PHELPS. White Plains, N.Y.: H. W. Wilson Co., 1915. Cloth, pp. 172. \$1.00

The compiler of this volume has evidently searched diligently and selected wisely. The manual contains high-grade material drawn from standard textbooks, university bulletins, magazine articles, etc. The writings of L. Jones, V. A. Ketcham, H. B. Gislason, L. S. Lyon, W. T. Foster, Newton B. Drury, D. E. Watkins, E. D. Shurter, and others, are quoted from at length. Part I deals with "How to Prepare a Debate," Part II, with "Debating Societies; Organization and Management," and the appendix (of about 50 pages) contains bibliographies, indexes, etc., that should be very helpful.

This book can be heartily recommended, especially to those who have to work with meager library facilities.

J. M. O'N.

The High School Debate Book. By E. C. ROBBINS. Chicago: A. C. McClurg & Co., 1915. Cloth, pp. 229. \$1.00.

This book contains thirty pages of text, one hundred and eighty-two pages of briefs and bibliographies, with a model constitution for a literary society and a list of questions for debate upon which the Library of Congress has issued bibliographies, in the appendix.

Eighteen questions are covered in the main section of the book. Briefs on either side of each are given with an excellent classified bibliography. The bibliographies are the best parts of the book. They ought to be very helpful. The briefs are not really briefs at all in the proper sense of the word, but they are argumentative outlines that will prove suggestive, particularly for important points in "the discussion." The "introductions" are of little account. Almost without exception there is no adequate analysis of the problem and no statement of issues and partition.

The text is not good. It gives too much comfort to those who hold that "practice" makes good debaters regardless of knowledge of the principles which underlie all really good debating. All through his chapter on "briefing the question" the author confuses the *brief* with the *speech*, and makes some quite incorrect statements in his attempt to square the *rules for brief-drawing* (which are all right for their purpose) with the *requirements of speechmaking* (which is quite a different thing). The grounds upon which a teacher of debating may quarrel with the following passages are literally too numerous to mention in this review: "Directly following each interview, the debater should make careful and clear notes on the information gained. Care should be taken to learn why a man holds a certain opinion. The debater, if possible, must ascertain if there are political, religious, or social beliefs that influence the man's opinion. If such is found to be true, and he learns that a number of men are apparently directed by the same influence, an important fact has been discovered. It is more than likely that the majority of the audience, as well as the judges, will be influenced in the same manner. The debater should commence early to appeal to these opinions, or prepare skilfully to combat them, as the case may require. The deep-seated, almost unconscious, convictions which men get from political, religious, and social environments are strong factors in shaping their opinions upon public questions, and it will tax the ingenuity of any debater to appeal to, or circumvent, such opinions."

"The speech should contain no points or arguments that are not found in the brief."

"As soon as the speech has received its final revision, it should be committed word for word. Here, again, authorities are at variance. Some insist that a debate should never be memorized verbatim; but the person unused to appearing before audiences will find it a distinct advantage to know exactly the words in which he is to express his thoughts."

"The debater will find it advisable to prepare and commit many rebuttal arguments. Each point that the opposition is likely to advance should be answered in detail before the debate comes off."

"The prime object of a debate is to convince. Hence, the speaker should attempt to persuade his audience that he is correct in much the same way that he would try to convince a friend of the right or wrong of any question. It will be found advantageous to select certain ones in the audience, generally the judges, and talk directly to them."

J. M. O'N.

Debating for Boys. By WILLIAM HORTON FOSTER. New York: Sturgis & Walton Co., 1915. Cloth, pp. 175. \$1.00.

This is not a book to be recommended either for club or classwork. While, of course, scattered through its pages, there are many statements that are quite all right, it presents nothing of worth that has not been better presented by other books. And it is marred by numerous examples of loose and superficial thinking. It contains some very thoughtless remarks about the purpose of debate being "to get at the facts," to find the "truth," and not to "beat the other side" or to win a victory; contest debating and situations in real life in which real questions must be settled are hopelessly confused; the directions for brief-drawing and the sample brief are particularly poor. The book abounds in inconsistencies in regard to purpose, methods, judging, etc. On p. 28 we find: "The harassed judge must never forget that he is deciding on the merits of the debate, not on the merits of the question"; on p. 86: "One side only can be right, and if your side is not right it should not win." In one place, debating is depicted as "the most manly of all sports, and a royal sport it is" (preface), and in another, boys are exhorted to "Go to it, but go to it as a real thing, a thing worth while and not a mere game" (p. 84). The author tries to distinguish between "argument" and "persuasion" rather than "conviction" and "persuasion," and sets up the following standard of debating (for boys), "Argument, therefore, is addressed in the first instance to reason alone; it may or may not be combined with

persuasion, but the two are absolutely different. The perfect argument will be so absolutely convincing, its logic will be so unanswerable, that its hearers will be compelled by its very force to follow its conclusions, since they cannot escape them."

The preface opens: "The judge, in awful ermine, on the bench; the jury, glowering, in its box; the prisoner, the book, in the dock; enter in humility, the attorney for the defense, the preface.

"What excuse for existence has the prisoner?" thunders the judge in tones that make the culprit's leaves shake.

In cringing deference, the attorney for the defense falters, "None, your lordship, none, but . . ."

Strike out the "but . . ." and all that follows, and the attorney for the defense will still considerably overstate his client's case.

J. M. O'N.

University Debaters' Annual. Edited by EDWARD C. MABIE.
White Plains, N.Y.: H. W. Wilson Co., 1915. Cloth, pp. 534.
\$1.80.

The *University Debaters' Annual* appears as the first volume in a series of yearbooks on college debating. It contains intercollegiate debates from fourteen different colleges and universities, a few briefs, and some excellent bibliographies. It is not necessary for me to discuss the text of this volume. It is what most of the readers of the *Quarterly* are more or less familiar with—the speeches in intercollegiate debates prepared for publication. Some are poor, some are good, and some are excellent. The book is very well put together and is an interesting volume for anyone interested in American intercollegiate debating.

In the preface the editor says "That this record may be accurate, effort has been made to secure the verbatim reports of the speeches in the constructive argument and in the rebuttal." He does not say how far this effort was successful. Some of the speeches read like verbatim reports, but I feel that most of them are simply the debaters' manuscripts, and that a good many of them were written after the debate rather than before it. The important thing is not what a debater thought, before the debate, that he was going to say, nor what he thought, after the debate, that he did say—or that he ought to have said. But what actually did he say while on the platform? That is the question. In these days when (I trust) memorized speeches are not usually presented in intercollegiate debate, no manuscript prepared by the debaters, either

before or after speaking, will be a real report of the debate. There may be great difficulties, financial and otherwise, in the way of getting an absolutely accurate transcript of a stenographic report of what was actually said in the debates, but it seems to me that that kind of a report is really worth while, and that no other report is worth very much to anyone. So my only quarrel with this book is that it is not as thorough and accurate as it might well be. I have a feeling, however, that it is the most thorough and accurate one that has ever been published on its subject—and that may be sufficient achievement. But I feel that there are very great possibilities in such a series of debaters' annuals and this volume does not realize a sufficient number of such possibilities. I think many teachers of debate would be very glad to pay three times the price of this volume for a volume made up in the following manner: An absolutely accurate, word for word, report of all that was said during the debate, with no editing of any kind except sufficient to insure proper spelling and punctuation—not the change of a single word or the correction of a single grammatical error. If we could have such a report of debates, followed in each instance by a signed statement of each judge, giving his vote *and his reasons for it*, I believe it would be a very great benefit to teachers and students of debates whether interested in classroom work or in extra-curricular contests. I realize of course that debate is much more than written argument, and that no report can accurately represent the debate, or give one a fair basis for saying whether or not the judges were justified in their votes. Too much depends upon presentation (and properly so) for this. But a word-for-word report of all speeches in the order in which they were given would certainly be *the best* report. Why not have the best?

In one other way I think the producers of this volume have made a mistake. They have published in a single chapter, for instance, the Dartmouth affirmative against Brown and the negative against Williams; in another chapter, the Brown affirmative against Williams and the negative against Dartmouth; and in another chapter the Williams affirmative against Dartmouth and the negative against Brown. This makes it very inconvenient to read a single debate as it was given. It seems to me that that is the only way in which to read a debate. The separate speeches of a single team presented in order, without having sandwiched in with them the speeches of the opponents, to which reference is made, and on which some of these speeches are largely built, give a very poor idea of a debate. It is said in the preface that the grouping of the debates of one institution into a single chapter is for the con-

venience of those using the material in classroom work, but I fail to see why, for classroom work or for any other purpose, it would not be very much better to have a complete debate presented fully in the order in which it was spoken. If the publishers of this volume would spend the time and money necessary to make future volumes meet these suggestions, I believe it would be not only a great service to debating but also a good business venture.

J. M. O'N.

The Teaching of Oral English. By EMMA MILLER BOLENIUS. Philadelphia: J. B. Lippincott Co., 1914. Cloth, pp. 214.

The Teaching of Oral English, by Emma Miller Bolenius, is a delightfully unique textbook that reads like a novel. Its pages are packed with the description of warm personal experiences in the development of an effective oral English program for the four high-school years; with suggestive exercises to be adapted for use in any high school, by any teacher of English; with a discussion of the underlying and fundamental principles of oral English, and with an exposition upon the whole problem of the psychology and pedagogy of the subject. But withal there are many more pages of practice than of theory.

Teachers of English the country over have been feeling the need of just such a textbook as Miss Bolenius has written, but probably no one imagined that the need would be so delightfully supplied; that the text would record, when it came, real human experiences, real classroom problems, real student solutions, real oral English that results from spontaneous impulses of interest in the exercise.

This is a text for the use of teachers exclusively, and for the inspiration of all teachers who are interested in making classroom work in oral English vivid and vital.

J. J. S.

The Making of an Oration. By CLARK MILLS BRINK. Chicago: A. C. McClurg & Co., 1913. Pp. 421. Cloth, \$1.50.

Of the 421 pages in this volume, 215 are filled with selected orations, lists of orations "for further study," and a list of subjects "suitable for orations." Even if we could grant that the list of orations is a good one, yet every live teacher prefers to do his own selecting; but it is the same old list. More than half of them can be found in every "scissors-and-paste" book on public speaking. The following is a list of orators

appended to the list of "orations for further study": Wirt, Randolph, Sumner, Webster, Everett, Mansfield, Macaulay, Patrick Henry, etc. Here are some typical examples of the 563 "subjects suitable for orations," "given for the purpose of aiding students in choosing subjects suitable for oratorical treatment": "The Utilitarian Spirit of the Age"; "Evolution as Related to Christianity"; "The Cultivation of Esthetics as an Ethical and Sociological Force"; "Ueber die Berge sind auch Leute"; "The Invasion of Africa"; "The Decadence of the Monroe Doctrine"; "The Hand that Rocks the Cradle Rules the World."

The spirit of the book is clearly that of the past. Quite often the author hints at a present-day discussion, but it is never more than a hint. He thinks of oratory only as a fine art. He believes that no man can hope to become an orator who has not been favored of God. Pray, what satisfaction can any young man get out of that kind of emphasis? Naturally, he will feel that it is not for him. Even the young man of talent may not know he has talent until he has spent a great deal of time in trying to become just an ordinary speaker.

In the chapter on "General Qualities of Oratorical Style" the author shows more clearly than anywhere else the best of the whole discussion. Here he follows the classic distinction of the eighteenth century based on the Greek and Latin writers. He says, "In expression, oratory, in common with other forms of discourse, must exemplify the three great qualities of style—clearness, energy, and beauty. The modern idea is that speechmaking must concern itself primarily with clearness and energy. In this book seventy-one pages are given to these three principles. Of these seventy-one pages, thirty-five are given to "The Use of Figures and Other Illustrative Expressions," and that in face of the fact that on the first page of the Foreword the author says, "No attempt is made to teach the higher and finer forms of oratorical style."

Under the subject of clearness Professor Brink takes up six pages urging the use of Saxon words instead of those of Greek or Latin derivation. The modern rhetoricians are not concerned with Saxon vs. Greek and Latin derivations in discussing the subject of clearness, for the reason that they have come to realize that it is a question of specific or generic words. More than that, the average college student does not know a Saxon word from a Latin derivative.

B. F. T.

